Literary Miscellany

Including Recent Acquisitions
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Catalogue 368

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2. Abramson, Ben: [Lot of Twelve Catalogues from the Argus Book Shop]. Chicago, New York, and Mohegan Lake, NY: The Argus Book Shop, [ca. 1938 through ca. 1950]. Twelve volumes. Small octavo and narrow octavo. Printed wrapper and printed self-wrappers. Occasional hand-soiling, one item postally used and slightly split at spine fold, some nicks to a few spines, another spine pulled at staples, a few small chips; good to very good.

A substantial sample of the catalogues of new and antiquarian books offered for sale by the legendary publisher and bookseller, starting with an unnumbered catalogue from South Dearborn St., Chicago (ca. 1938 based on internal evidence), an unnumbered catalogue of 383 items from North Michigan Avenue (postmarked 1944), then catalogue #1 from 3 West 46th Street, New York City (ca. 1944), followed by #s 10, 14, 15, 16, 17, 18, 20, 21, and finally 34, the latter issued from Mohegan Lake, NY (no earlier than April 1949 and no later than early 1953). Catalogue 18 is particularly informative in that the offerings consist largely of Abramson’s own publications, remainders he had taken on, or recent publications of note.

$185.

3. [African American Caricature in Advertising]: [Handbill for:] CABLE SCREW WIRE ... OUR POPULAR SHOE HOUSE SELLS CABLE WIRE GOODS ... [caption title]. Norwich, CT: George W. Kies, Dealer in all kinds of Boots and Shoes, and Rubbers [nd but later half of 1800s]. Printed illustrated handbill (142 x 217 mm), printed recto and verso on thin paper stock resulting in ghosting from recto to verso and reverse. Fine.

An advertising handbill for the Kies shoe shop, highlighting their Cable Screw Wire Shoes. One side of the handbill includes an 11 x 6 cm. pictorial inset of a brutally caricatured African American field worker and an emaciated mule rigged to a setup that attempts to pull apart a shoe about the size of the mule, captioned “I'se bound to rip date Cable Screw Wire or bust a flue un dat thousand dollar muel.” The verso is taken up with an image of a cart and driver drawn by two horses hauling a vastly oversize boot.

$45.


First edition of this substantial descriptive catalogue cum bibliography of books in the Ahmanson-Murphy Aldine collection at the University of California, Los Angeles. The collection was fostered by chancellor Franklin D. Murphy, with the support of the Ahmanson Foundation.

$350.

First edition of this paperback original, edited by Frank Hatherley, and with an Introduction by Robert Holdstock. Inscribed by the author: To ... Wot To Do Wen Authorship Fails. Much love & admiration Brian ’88.” The Brian Aldiss road show, with related prose, poetry, and such.


First edition of this frank and moving account of Margaret Aldiss's illness, final days and death. With the author's presentation inscription to two old friends on the half-title: “Dear ... - Well, you knew the darling lady ... I’ll say no more. Love Brian July ’99.”


9. Algren, Nelson: A WALK ON THE WILD SIDE. New York: Farrar, Straus and Cudahy, [1956]. Canary yellow cloth and blue-gray boards. Hint of darkening to the spine, otherwise very good or better in very good dust jacket with a few spots and light soiling to the lower panel, and a snag at the crown of the lower joint and light fraying at crown. $375.

First edition of the sourcework for the 1962 adaptation by John Fante (and others), directed by Edward Dmytryk, and starring Laurence Harvey, Jane Fonda, Barbara Stanwyck, Capucine, Anne Baxter, et al. This copy bears Algren’s 21 May 1956 inscription: “For Lynn Fondly from Nelson and [drawing of a cat] Dillon [or perhaps ‘Willow’] May 21’56.”


First enlarged edition, being a faithful reproduction of the original Allen Press bibliography, with additional descriptions of books published after the bibliography's appearance, and checklists of ephemeral printings compiled by Steven Corey. Includes commentary by the Allens and Carey Bliss. One of 750 copies printed for sale to members of the Club.


An appropriate nonce collection of modestly late Oxford printings of three of the primary works attributed to Allestree, with the preliminary imprimatur leaves for the first and third work bound in. 
ESTC T104736 & R3383 &R3557. WING A1094 & A1155. $350.


First edition. With a clipped, signed inscription by Leake affixed at the end of the Preface. The clippings consist largely of contemporary reviews but include a separately printed obituary of the author. The large bookplate is that of Wodehouse collector James H. Heineman. Uncommon in this binding. $125.


An undated, unspecified draft of this original screenplay by the multi-talented screenwriter / director / documentarian (Hamlet, Until the End of The World, Big River Blues, etc.). The ownership signature, “Tim Hunter,” cannot be readily confirmed as that of the noted director. $125.


First edition, the more common variant with single rules on A 2r, A3r and double rules on A 3v. The subsequent part appeared later that year, as well as in a collective issue with a cancel title leaf to the first part.

ESTC R16582. McALPIN IV:236. $85.

18. [American International Exploitation Film]: Hampton, Orville H. [screenwriter]: [Original Studio One Sheet for:} RIOT ON SUNSET STRIP. [Los Angeles]: American International Pictures, [1967]. Original pictorial one sheet (27 x 41”). Folded as issued, clean partial break in one of the horizontal folds; but for that a very good or better copy, without signs of original use.

Arthur Dreifuss directed Aldo Ray, Mimsy Farmer and Michael Evans in this memorably bad exploitation film, based on public fear of "... the Hippies, the Teenyboppers with their too-tight capris ... and the Pot-Partygoers ...." $75.


21. Angell, Roger: THE SUMMER GAME. New York: The Viking Press, [1972]. Cloth and boards. Top edge sunned, otherwise a very good or better copy, in barely good, considerably darkened and hand-soiled dust jacket. First edition of the author’s third book, one of the high-water marks in the literature of baseball. This copy bears the author’s presentation inscription to two close friends: “For ...... 1 1/4 fans with love, Roger.” $175.

22. [Anonymous]: LETTER TO THE RIGHT REVd THE BISHOP OF _____. London: Printed for R. Griffiths, 1751. 17 [i.e. 19],[1]pp. Octavo. Extracted from pamphlet volume, some tanning and corner creases, small (natural?) hole in blank margin of title, else very good. First and only edition of this unsigned caution about laxity among the parish clergy leading to an increase in Popery, as well as “swearing, drunkenness, robberies, whoredom, adultery, and almost all manner of wickedness.....” ESTC online locates three copies (only the Huntington copy resides in North America), and as in those copies, p.19 in this copy is misnumbered ‘17’. ESTC N25558. $125.


first book publication of Roy Campbell’s study of Wyndham Lewis, letters and speeches by Pound, and other contributions by Davenport, Loy, Oates, Eshleman, Dorn, Clark, Creeley, Olson, Sanford, Bowles, Roditi, et al. One of 400 numbered copies (of 426), specially bound. Includes reproductions (some in color) of artwork by Lewis, Gaudier-Brzeska, Ayrton, et al. $100.


Second impression of this new translation, undertaken anonymously by Richard Seaver. The first impression was dated June 1953. “A translation, reportedly by Richard Seaver, of Les Exploits d’un Jeune Don Juan, an erotic novel that was first published at Paris in 1905 or 1906 by Elias Gaucher. Although generally credited as an original work by Guillaume Apollinaire, it is actually a word-for-word translation by the poet of Kinder-Geilheit, Geständnisse eines Knaben (Berlin: 1891)” - Kearney.

KEARNEY (1987) 3.1. KEARNEY & CARROLL 1.4.2. $75.

26. [Architecture]: Lüders, Carl Friedrich: PRAKTISCHES HANDBUCH DER BAUKUNST, ODER: GRÜNDLICHER UNTERRICHT IN EINIGEN HAUPTTHEILEN DERSELBEN, ALS: 1. IN DER ARCHITEKTUR SELBST, ODER VON DEN SÄULEN UND DEN SÄULEN-ORDNUNGEN. 2. VON DER VERFERTIGUNG IRREGULAIRER WERKSÄTZE. 3. VON DER TREPPENBAUKUNST. 4. VON DER SCHATTEN-CONSTRUCTION, ODER WIE EINE GEOMETRISCH-ARCHITEKTONISCHE ZEICHNUNG GEHÖRIG NACH SCHATTEN UND LICHT ZU TUSCHEN SEY. FÜR ANGEHENDE BAUKÜNSTLER UND GEWERKEN NÜTZLICH. Leipzig: Johann Friedrich Gleditsch, 1818. viii,68pp. plus 34 engraved plates (made more accessible by blank extensions from the inner gutter). Quarto. Frontis. Old calf-backed boards, spine perished and boards detached. Some creasing and overfolds to folded plates, scattered dusting and light foxing, plate XXV detached from its extension and a trifle frayed at the fore-edge; just a good copy suitable for rebinding.

Second edition, first published in 1805. As the title suggests, this is a practical manual, rather than a treatment of history or aesthetics. The visual component is comprised largely of schematics and renderings of column designs (with some attention to decorative detailing) and stairways, including precise measurements. The plates bear captions in French and German, and many bear cut lines attributing them to “Champion sc.” While the 1805 edition is well-represented in OCLC/Worldcat, representation of the second edition is very slight. $450.

27. [Architecture]: GEORGE A. FULLER COMPANY GENERAL CONTRACTORS 1882-1937 A BOOK ILLUSTRATING RECENT WORKS OF THIS ORGANIZATION. New York [etc.]: George A. Fuller Company, 1937. 322pp. Small quarto. Cloth and boards, t.e.g., others rough-trimmed. Heavily illustrated with gravure photographs. Some hand smudges to spine, two letters in envelopes tipped to endsheets, pencil inscription on prelim, a few minor marks to boards; a very good or better copy in edgeworn slipcase.

First edition of this testament to the firm’s decades of involvement in the construction of some of the best-known buildings and monuments of their generation. One of 1000 numbered copies printed for “gratuitous” distribution, signed by the President, Lou R. Crandall, with the recipient’s name inserted. The original recipient was J. F. Manning, general manager of marble quarrying for the firm, and two t.l.s.s. from Crandall to him are enclosed in envelopes tipped to the endsheets, accompanied by a carbon of one response written on Manning’s behalf due to
his illness. The first letter 3 May 1938, forwards the book, noting the number of the projects illustrated that were favored by the recipient’s involvement (including the US Supreme Court Building and the Lincoln Memorial). The second letter, 11 May 1938, treats at some length the dismal situation of the construction business due to the Depression. $250.

28. Arlincourt, Charles-Victor Prévôt (Vicomte d’): LE SOLITAIRE. Paris & Rouen: Chez Béchet, 1821. Two volumes. vi,228;[4],238pp. 12mo. Quarter calf and marbled boards, spines stamped in gilt, in contemporary style. Modest foxing and offsetting early and late, old repair to blank area of first half-title, otherwise a very good set.

Third edition, revised and corrected, of the author’s most widely read work, published in the same year as the first edition. It was quickly translated into English, and subsequent 1821 impressions published by Béchet added frontispieces by Chasselat (not present here) and vignettes by Tardieu. $250.


An attractive manual for pastel artists, including a three-panel fold-out of a three-stage decomposition of a work in color pastel. OCLC lists several printings, both dated and undated. This imprint is undated. OCLC: 898571085. $75.

First Book


First edition, wrapper-bound issue, of the author’s pseudonymously published first book. Best known for her popular novels set in California, Atherton published this work, “a tale of metapsychosis” set in Europe, under a pseudonym derived from the name of her collateral ancestor, Benjamin Franklin. In a later moment of candor, Atherton remarked that “I know now it was not worth the paper it was printed on.” This copy bears the author’s extended fifteen-line 1927 inscription expressing a not dissimilar sentiment, with particular reference to the deluge of “reincarnation novels” that followed in its wake. WRIGHT III:163. $650.


32. Atwater, Richard [trans & intro]: **SECRET HISTORY OF PROCOPIUS**. Chicago: Pascal Covici, 1927. Quarto. Blue cloth, elaborately stamped and lettered in gilt, t.e.g., others untrimmed. Frontis. Some slight rubbing at edges, otherwise a very good or better copy with original dust jacket fragments laid in.

First edition of this translation. One of 730 numbered copies (of a total edition of 760) signed by the translator, and by the designer, Douglas C. McMurtrie. The first book set in McMurtrie's "Procopius" type.


The sale consisted of well over 123 lots (including lettered lots), some of the more important with commentary. The lots were sold at the instruction of the executors of Judge Hilton's estate, and overseen by Du Vivier & Co. Hilton is best remembered for his profitable association with Alexander Stewart, and for his 1500 acre estate in Saratoga Springs, known at its height as Woodlawn Park. Not recorded in OCLC.  $75.

34. [Auction Catalogue - Wine]: Christie, Manson & Woods: **CATALOGUE OF FIVE THOUSAND DOZENS OF FINE OLD BOTTLED SHERRIES THE PROPERTY OF HER LATE MAJESTY QUEEN VICTORIA AND HIS MAJESTY THE KING BEING THE OVERSTOCK OF WINE PURCHASED DURING THE LAST CENTURY AND PRIOR TO THE YEAR 1890 ....** London: Christie, Manson & Woods, 24 June 1901. 53pp. Large octavo. Extracted from pamphlet volume, without wrappers and possibly some preliminary adverts (the first leaf is [B]), a few pencil annotations, soft vertical crease, spine residue, a few foxmarks, otherwise very good.

First edition. The collation attached to the OCLC record (which reports no locations) and the COPAC record (locating copies at Guildhall Library London) is identical to the present copy. The five-day sale offered 1183 lots, spread between St. James Palace, Buckingham Palace, Marlborough House, Windsor Castle and Sandringham. “Each Bottle will bear the Royal Label Indicating from which Cellar the Wine comes.”  $125.

35. Austen, John: [Original Wood Engraving, Signed] **“ALCIBIADES.”** [Np: The Artist, ca. 1925]. Original wood engraving, printed on tissue. Images 20 x 14 cm, with large margins. Old mounting tape in extreme upper corners of margin, very faint and soft creasing to tissue, but very good.

Copy #21 of an edition of twenty-five copies (plus proofs), titled and signed by the artist in pencil in the lower margin. A striking profile portrait of the Athenian captain, with a caption in Greek in the lower portion of the image.  $75.

36. Auster, Paul: **WALL WRITING.** [Berkeley]: The Figures, [1976]. Pictorial wrapper. First edition of the author’s second formal collection of poetry, preceded by an issue of **Living Hand** devoted to his work. From a total edition of 500 copies, this is copy ‘N’ of 26 lettered copies, signed by the author on the colophon. Fine.

DRENTTEL A2b.  $850.


Except for corrections to one or two typos, and a few single word deletions, a clean typescript of this novel, published in 1990 to coincide with the 30th Anniversary of the television series, **The Avengers.**  $150.
38. [Bagg, Lyman Hotchkiss]: **FOUR YEARS AT YALE. BY A GRADUATE OF ‘69.** New Haven: Charles C. Chatfield & Co., 1871. xiv,713pp. Small octavo. Late 19th century full polished blue calf, gilt extra, with Yale crest stamped on upper board. Binding somewhat rubbed at extremities, marbled free endsheets loose, otherwise a very good copy. First edition. With the pictorial bookplate of New York attorney and club man Lyttleton Fox on the front pastedown. Bagg (Yale1865-9) served as editor of *Yale Literary Magazine* for the academic year 1868-9. There are a few pencil errata listed at the end, along with an index and printed list of errata. Bagg published a couple of other unrelated titles under the pen name “Karl Kron.” OCLC reports three copies (Yale, AAS and BL) identified as appearing under Holt’s imprint. The author collected herein every last bit of minutia of his daily life at Yale. OCLC/WORLDCAT:43057830.  $75.

39. [Baker, Frank (source work)]: Dinelli, Mel [screenwriter]: **MISS HARGREAVES SCREENPLAY BY ….** [Culver City]: Vanguard Films, 15 May 1946 but noted as “Re-run June 3, 1947.” [1],180 leaves. Quarto. Mimeographed typescript, printed on rectos only. Bradbound in stencil printed wrappers with rubber-stamped script number. About fine. A rerun from original stencils of an unspecified draft (dated 15 May 1946) of this fully developed adaptation to the screen of Baker’s 1940 supernatural fantasy. Baker wrote his own adaptation for a 1950 BBC television broadcast, starring Margaret Rutherford, which was in turn translated to performance at the Royal Court Theatre Club in London. However, we find no record of the release of an actual film adaptation. In the 15 years following WWII, Dinelli was associated as writer with a number of filmed thrillers and *noir* -staples, including *The Spiral Staircase* and *The Window*. BLEILER (SUPERNATURAL) 77.  $175.

40. [Baker, Thomas]: **REFLECTIONS UPON LEARNING, WHEREIN IS SHEWN THE INSUFFICIENCY THEREOF, IN ITS SEVERAL PARTICULARS: IN ORDER TO EVINCE THE USEFULNESS AND NECESSITY OF REVELATION.** By a Gentleman. London: Printed for A. Bosville ... 1708. [16],295,[1]pp. Octavo. Contemporary paneled calf, raised bands, spine gilt extra. Decorative head and tail pieces. Shallow loss at crown and toe of spine, institutional bookplate on pastedown, 1717 ownership inscription of William Bickford on rear free endsheet (and pencil inscription of descendant on front blank), long tear in terminal blank endsheet, still, a very good, large, crisp copy, printed on heavy paper. Fourth edition. Baker (1656 - 1740) “... was a conservative Anglican clergyman who felt that this dangerous spirit of modernity of the post-revolution era had to be opposed. To this end he thoroughly prepared himself to write a book that would bring out the essential inadequacy of human knowledge and the fatal consequences of an overvaluing of human reason, emphasizing instead the need for a humble and reverent belief in revelation as our only certainty. He was a well-informed amateur, not a scientist or a philosopher, and his Reflections upon Learning (1699), while evidently touching a chord with the general reader - it went through eight editions before 1760 - met with severe criticism from specialists. Although the book was published anonymously Baker became involved in an acrimonious controversy over it with the geologist and physician John Woodward, and this unpleasant experience clearly played a part in his decision to turn his attention to more congenial subjects”- DNB. ESTC T115163.  $250.


45. [Basquiat, Jean Michel]: Schnabel, Julian [screenwriter & director]: [Original Teaser One Sheet for:] BASQUIAT. [New York]: Miramax, [1996]. Folio (27” x 39 3/4” [69 x 101 cm]). Very good to near fine. A striking teaser one sheet (“Basquiat is Coming”) for the then forthcoming film biography of Basquiat, adapted from stories by L. J. Majewski and John Bowe and directed by Julian Schnabel. The ensemble cast included Jeffrey Wright (in the title role as Jean Michel Basquiat), David Bowie, Dennis Hopper, Gary Oldman, Michael Wincott, Benicio Del Toro, Claire Forlani, Courtney Love, Parker Posey, and Christopher Walken. The film won Special Recognition from the National Board of Review, and Schnabel was nominated for a Golden Lion Award at the Venice Film Festival. Shipped rolled. $75.

46. Bass, Ronald, and Darryl Ponicsan [screenwriters]: SEVEN DAYS IN MAY [To be retitled: THE ENEMY WITHIN]. [Np]: HBO Pictures, 29 April 1993. [1],119 leaves. Quarto. Photomechanically reproduced typescript, printed on rectos only, bradbound in HBO wrappers. Tear in fore-edge of upper wrapper, extensive editorial comments and highlighting in yellow throughout, else a good copy. A third draft of this new adaptation by Bass and Ponnicsan of Knebel and Bailey’s 1962 novel, an updating and reconception of the plot rather than a remake of the Serling/Frankenheimer classic. Prior to release, the working title above was changed to The Enemy Within to emphasize the independence of the two versions. Jonathan Darby directed a cast that includes Forest Whitaker, Jason Robards, Sam Waterston, Dana Delany, et al. $100.

47. Bates, H.E.: THE LAST BREAD - A PLAY IN ONE ACT. London: Labour Publishing Co., [1926]. Printed wrappers, sewn. Tan faint offsetting from wrappers to facing leaves, as often, otherwise a fine copy. First edition of the author’s first formally published book, published in the “Plays for the People Series.” Signed by Bates on the title page. In The Vanished World (London, 1969, p. 188) Bates recalled: “I was now twenty. As 1925 came to an end I was still unemployed, still on the dole. I had written not only novels, short stories and poems but also plays, mostly one-act plays, into one of which, The Last Bread, I had caustically poured some of my bitterness about the post-war twenties ....” Bates also recorded (in The Blossoming World, 1971, p. 24) that this “angry-young-man broadside,” had been sent to the Labour Publishing Company, run by E. N. and Monica Ewer, and had been accepted, “though without advance, and was presently to be published at one shilling, thus becoming my first published book, preceding The Two Sisters by a month or two.” EADS A2. $300.

First edition, ordinary U.S. issue (12 copies were printed on fine paper). Inscribed by the author to Wilmart S. Lewis, and with the latter’s small bookplate (bearing a tiny release stamp) on the front pastedown. $85.

49. Baumann, Gustave: **FRIJOLES CANYON PICTOGRAPHS RECORDED IN WOODCUTS AND HAND PRINTED BY...** Santa Fe: Writers’ Editions, Inc., [1939]. Small quarto. Bound by Hazel Dreis in decorated cloth over boards, printed paper label. Woodcut decorated end-sheets. Illustrated throughout with woodcuts, including several full-page and one four-panel folding plate. Fine, though without the dust jacket.

First edition. One of 480 copies. One of the major achievements of the Rydal Press, featuring Baumann’s woodcuts printed in a variety of earth-tones, with the four-panel folding plate signed by him in the margin. Alfred V. Kidder contributes a Foreword. $2250.


The superb, illustrated catalogue recording this exhibition in honor of Sylvia Beach and Shakespeare and Company, focusing on the publishers, periodicals, and authors of the expatriate 1920s. $100.


First edition. One of 175 copies printed at the Merrymount Press by D.B. Updike. Includes an unfinished border design by Beardsley for *Le Morte D’arthur*, facsimiles of illustrated letters from him, etc. $200.

52. Beasley, Gertrude: “My First Thirty Years,” contained in **CASANOVA JR’S TALES.** [New York]: Privately Printed [by Two Worlds Publishing Company], April 1926 - January 1927. Volume one, numbers one through four. 572pp. Bound up in contemporary navy blue cloth, lettered in gilt, without wrappers. Small pinhole through first several leaves of number 4, inner hinges reinforced (just possibly original to the cloth binding), otherwise very good.

Each issue ostensibly one of one thousand copies for subscribers only. Another of Samuel Roth’s ventures, edited by “Francis Page,” one of his pseudonyms. This periodical is of a
bit more interest than some of his ventures in that it contains the first US appearance of Gertrude Beasley’s *My First Thirty Years*, serialized in four installments beginning the year after its publication in Paris by McAlmon’s Contact Editions in conjunction with Three Mountains Press. After its appearance here, it would be another 62 years before it was published in a handsome edition from the Book Club of Texas. Text by John Herrmann appears (likely without his approval) in the first three numbers.


First US edition. One of 500 copies, designed and illustrated by Claire Van Vliet, and printed at the Press of W. Thomas Taylor, with a new afterword by Larry McMurtry. A new edition of Ms. Beasley’s autobiography, first published in 1925 by Robert McAlmon’s Contact Editions, focusing largely on her upbringing in West Texas around the turn of the century. Apart from the pirated serial publication shortly after its original appearance (see item above), this is the first American appearance of the text. Accompanied by the prospectus making the initial exclusive offering of copies to members of the Book Club of Texas, the single leaf printing instructions for opening the book, and the somewhat uncommon separate pamphlet printing of Mencken’s appreciative review of the original edition for *The American Mercury*.  

SCHRADER E62a (the Mencken item).  $250.

54. Beckett, Samuel: *MOLLOY*. Paris: Collection Merlin / The Olympia Press, [March 1955]. Contemporary three-quarter calf and textured boards, original wrappers bound in. Spine faded and rubbed, a bit of flecking to boards, a few small rubs to wrappers, lower edge of two leaves in last gathering trimmed unevenly in production (as often - see Kearney), else a good copy.

First edition of this collaborative translation into English of the French text by Patrick Bowles and the author. The Grove Press edition was produced photo-offset from this edition.

F&F 374. KEARNEY & CARROLL 2.5.1.  $300.


Second (first illustrated) edition. One of two thousand numbered copies.

F&F 263.1.  $100.

One of Forty Numbered Copies


F&F 147.1.  $950.


First edition, limited issue. Copy #24 of 80 numbered copies (and even copies *hors commerce.*) on *Alfa Mousse Navarre*, in addition to 110 copies reserved for La Librairie des Éditions Minuit.

F&F 268.  $500.
One of 100 Signed Copies


First collective edition, limited issue. One of one hundred numbered copies, specially printed on untrimmed handmade paper, differently bound, and signed by the author.
F&F 40.01. $1350.


First edition in French of Happy Days, translated by the author. Copy #77 of 412 numbered copies on vélin pur fil reserved for La Librairie des Éditions Minuit, from a total deluxe issue of 499 copies.
F&F 149. $250.

Presentation Copies to Jack and Gloria MacGowran

60. Beckett, Samuel: **DRAMATISCHE DICTUNGEN BAND I** [and:] **BAND 2.** [Frankfurt am Main]: Suhrkamp Verlag, 1963 & 1964. Two volumes. 529,[6]; 423,[6]pp. Uniform publisher’s charcoal gray linen, silk markers. A couple of marginal finger smudges toward the rear of the first volume, otherwise very good or better, in modestly nicked and chipped dust jackets with some hand soiling to the spines.

First collective edition of these translations printed parallel with the French or English texts, including the first appearance in book form of “Act Sans Paroles II.” The German translations were accomplished by Elmar Tophoven. An excellent association set, inscribed in each volume by Beckett to his friends Jack and Gloria [MacGowran]: “for Jack & Gloria with love & gratitude Sam Paris Feb. 1964” and “for Jack & Gloria with love from Sam Paris Jan. 1965.” Jack MacGowran (1918-1973) was closely identified with several major roles in Beckett’s plays, including that of Lucky in Godot at the Royal Court Theatre and the Obie winning off-Broadway anthology, “MacGowran in the works of Beckett.” Until his premature death at the age of 54, he and his wife Gloria remained among Beckett’s closest and most constant friends.
F&F 270 & 34.3. $4250.

One of 100 Signed Copies

61. Beckett, Samuel: **HOW IT IS.** London: John Calder, [1964]. Large octavo. Publisher’s tan morocco, lettered in gilt, t.e.g., others untrimmed. Minute fleck of darkening on spine, otherwise fine in a very good publisher’s slipcase with small label ghost on one panel.

First edition, limited issue, of Beckett’s translation of Comment C’est. Copy #51 of one hundred numbered copies in series ‘B’, hors commerce, specially bound, from a total of two hundred copies specially printed on handmade paper and signed by the author.
F&F 384.1. $1500.


First edition in French, limited issue. Translated by the author. Copy #43 of 80 numbered copies (plus 7 hors commerce) printed on vélin pur fil Lafuma, in addition to 112 copies on bouffant. F &F 151.1. $225.


First collective French edition, limited issue. Copy #199 of 550 numbered copies on vélin
cuve BFK rives, in addition to 100 copies hors commerce and 112 for La Librairie des Éditions Minuit.
F&F 279. $250.


First edition in this format, first printing, illustrated with a stunning array of beautifully reproduced production and stage photographs by Rosemarie Clausen. The production was directed by Beckett himself, and the definitive German text based on that production accompanies the photographs.


First edition, limited issue. One of one hundred numbered copies (90 for sale), specially bound, illustrated with an original lithographed portrait frontis of Beckett by Louis Le Brocquy, and signed by the artist on the colophon. This edition includes previously uncollected poems and translations as well as some material hitherto unpublished.


First edition, trade issue, after 17 copies on alfama, including Beckett’s parallel translation into colloquial Dublin English of Pinget’s radio play, prepared for the BBC Third Programme, and broadcast in August 1960, starring Jack MacGowran and Patrick Magee.

F&F 502. $75.

69. [Bedford, John Thomas]: **ROBERT; OR, NOTES FROM THE DIARY OF A CITY WAITER.** London: Bradbury, Agnew & Co., [c. 1885]. Pictorial drab wrappers, printed in red and black. Illustrations by Charles Keene. Scattered foxing early and late, small chip and mend at toe of spine, light offsetting to upper wrapper, with some small ink splashes at lower edge; actually, for this book, a very good copy.

First edition in book form, wrapperbound issue, of these sketches from *Punch*. Forrest Reid’s copy, with his ownership signature on the title-page. Reid singled out Keene for extensive treatment in his important reference on Illustrators of The Eighteen Sixties (pp. 111-133).

F&F 502. $75.

First edition of this oft-reprinted fusillade against vice and folly, disorderly houses, horrid oaths, drunkards, and general moral indolence. AMERICAN IMPRINTS 27860. $75.

**Original Portrait**

71. Beerbohm, Max: “**Mr. Henry Newbolt.**” [Np]. [nd. but prior to 1915]. Portrait format (25.5 x 16 cm). Pen and ink, and watercolor wash on paper. Surface matted and framed under glass. Slight toning to paper, but in visible very good to fine condition (not examined out of frame).

A whimsical portrait by Beerbohm of poet Henry Newbolt (1862 - 1938). Newbolt is shown in left profile, with his head and elongated nose overshadowing his reed-like body and dominating the image, waving the Union Jack in his right hand, reflecting perhaps Newbolt’s service at the Admiralty and the Foreign Office during the Great War. Signed in ink “Max” and captioned “Mr. Henry Newbolt.” This portrait was exhibited at Leicester Galleries in 1952 and reproduced in the *Times* in May of that year.

HART-DAVIS 1095. $6750.


GALLATIN & OLIVER 23. $300.


First edition, limited issue. One of 500 copies (400 for sale), specially bound and numbered, and signed by the author. $150.


First (and only) edition of this attempt to explain the vocation, its skills and its ethics to those outside the profession. $75.

75. Bergerac, Cyrano de: **SATYRICAL CHARACTERS AND HANDSOME DESCRIPTIONS IN LETTERS ... TRANSLATED FROM THE FRENCH.** Cambridge: Printed for the Rowfant Club of Cleveland, Ohio, 1914. xxxi,[1],221pp. 12mo. Cloth and boards, edges untrimmed, paper spine label (with spare tipped in). Portraits. A few dust speckles on upper board toward fore-edge, spine label tanned, otherwise an about fine, unopened copy. The slipcase is present, but in taped together pieces.

First edition in this format. Introduction by Benjamin Parsons Bourland. Copy #71 of 125 numbered copies. $300.

title vignettes. Three bookplates in each volume, along with a faint old seminary stamp on each title, scattered foxing, joints a bit worn and cracked (but cords sound); a good set.

Second London edition of Berkeley’s attempt at the refutation of the current forms of free-thinking, composed while he was resident in America and including some important observations relevant to that part of the world. The second volume also includes what is functionally the fourth edition of his Essay Towards A New Theory of Vision, first published in 1709.


77. [Bethel, Slingsby]: THE INTERESTS OF PRINCES AND STATES. London: Printed for John Wickins ..., 1680. [16],354,[4]pp., including preliminary blank and terminal adverts. Octavo. Old calf, side panels ruled in blind. Two early signatures on endsheet and first blank (“Edward Hoblyn”), another, somewhat later (“William Bickford, Dunsland”), in top margin of title (along with authorship attribution in the same hand), spine considerably chipped at crown and toe (but sound), no original pastedowns, and two bookplates (one on each inner board), but a good, internally very good, crisp copy.

First edition, being a substantial amplification of Bethel’s influential pamphlet, The Present Interest of England Stated (1671), coupled with new considerations of the same for the principal countries of Europe, with separate treatments of Genoa and Venice. Bethel (1617 - 1697) “was among the first English authors to adopt continental interest theory, and he also developed the idea of balance in his discussions of international affairs, trade, and religion ... [he] advocated the advancement of overseas trade as ‘the principal Interest of England,’ encouraged the government to adopt more supportive policies, and implicitly criticized Charles II for not already having done so...” - DNB.

ESTC R11732. WING B2064. KRESS 1508. GOLDSMITHS 2439 (2nd ed. of 1681). $1250.


79. [Bible - N.T. - Latin]: SACRO-SANCTUM NOVUM TESTAMENTUM DOMINI SERVATORIS NOSTRI IESU CHRISTI, IN HEXAMETROS VERSUS AD VERBUM & GENUINUM SENSUM FIDELITÈR IN LATINAM LINGUAM .... London: Excudebat Valentinus Simsius, 1604. [48],144,149-736,[4 blank],[14]pp. Blank A₁, present, Y₁,₂ not present, but pagination continuous, errors in numbering in signature 2S, final blank not present. Small octavo. Contemporary calf, ruled in gilt with gilt devices on each panel and initials ‘I.O.’ and “T.V.’ on front and rear boards, rebacked, with remnants of original gilt backstrip and label laid down. Small ink spot on A₆, occasional marginal discolorations, faint tidemark in upper outer quadrant of 2b, and shallower scattered discolorations along some fore-margins toward end, clean marginal tear (without loss) in 2T₃, short repairs to marginal tears in A₁, early ink name on A₁, and ink identification of “Brydges” on title; title possibly supplied from a slightly smaller copy; yet, a good, sound copy.

First edition of this Latin version of the New Testament, translated/edited by John Bridges, Bishop of Oxford (1535/6 - 1618). After a career of publications on Church government, engagement in pamphlet exchanges, and similar matters, Bridges began work on this rendering of the text into Latin hexameters in 1599. In this copy leaves L₄, M, and T₁ are in their canceled states. The sole edition reported in ESTC, and an uncommon edition as well: ESTC locates only nine copies in North America.

ESTC S106573. STC 3735. $1250.

Second, corrected and enlarged printing (i.e. first trade edition) of this collaborative work, preceded by the “Author’s Copy” published earlier the same year. “William Herman” was William Herman Rulofson, who Bierce identified as the financier of the publication, and not a contributing writer.

BAL 1104.  $200.

81. [Binding]: Francis of Sales: INTRODUCTION TO THE DEVOUT LIFE .... London, Oxford & Cambridge: Rivingtons, 1873. xxix,[3],264pp. 16mo. Full brown crushed levant, raised bands, spine gilt extra, a.e.g., by Bickers & Son. Prefatory ‘Life’ and translation not attributed. Interesting modern bookplate, two ink ownership inscriptions, light foxing early and late, otherwise a very good copy. $125.


First (?) edition. Another edition appeared the same year, priority not evident. The memoir is by E.W. Brayley.

N CBEL III:367. $175.


KIRKPATRICK A7. REILLY (WWI), p.59. $150.

Copy One of One


A unique artist’s book, with Bohbot’s text written by him in ink in 1985 within the context of Baltazar’s original India ink drawings, executed a decade earlier. The text and drawings


89. [Book of Common Prayer]: THE BOOK OF COMMON PRAYER, AND ADMINISTRATION OF THE SACRAMENTS, AND OTHER RITES AND CEREMONIES OF THE CHURCH, ACCORDING TO THE USE OF THE CHURCH OF ENGLAND: TOGETHER WITH THE PSALTER OR PSALMS OF DAVID .... Cambridge: Printed by Joseph Bentham ..., 1758. [416] pp. Small quarto. Contemporary red straight grain goat skin, raised bands, gilt rules, gilt inner dentelles, a.e.g. Spine extremities heavily rubbed, narrow crack toward top of upper joint, fore-tips bruised, some scratches and a long impression in blind on lower board, bookplate on pastedown, a bit of foxing and marginal smudging, shallow mend to lower fore-tip of title leaf; just a good, sound copy. This edition is based on the Cambridge edition of 1755. The rather plain binding is attributed by an earlier owner to Roger Payne, but if the attribution is correct, it was obviously treated by succeeding generations with less respect than it deserved. ESTC N088795. GRIFFITHS 1758.6. $475.

90. [Book of Common Prayer - Extra-illustrated]: THE BOOK OF COMMON PRAYER, AND ADMINISTRATION OF THE SACRAMENTS, AND OTHER RITES AND CEREMONIES OF THE CHURCH, ACCORDING TO THE USE OF THE CHURCH OF ENGLAND: TOGETHER WITH THE PSALTER OR PSALMS OF DAVID, POINTED AS THEY ARE TO BE SUNG OR SAID IN CHURCHES. University of Oxford: Printed by John Baskett, 1716 [bound with]: THE WHOLE BOOK OF PSALMES, COLLECTED INTO ENGLISH METRE BY THOMAS STERNHOLD, JOHN HOPKINS, AND OTHERS, CONFERRED WITH THE HEBREW .... London: Printed by Stephen Gilbert, for the Company of Stationers, 1716. Not paginated: a-b₅,c₄,B - 2B₄, 2C₄ [40,392pp]; A-I₈ [144pp]. Octavo. Bound in full contemporary black morocco, raised bands, heavily gilt compartments, covers enclosed within triple-rule and decorated inner and outer border of floral devices, a.e.g. Text printed in black only, but ruled in red. BCP extra-illustrated with 55 plates (see below). Some of the plates are browned, some spotting and erosion to fore-margins of L₄ and Y₁₈ in one case costing a few words, some occasional thumbing, some natural vertical creases to the spine, 1723 gift inscription on binder's blank, otherwise a good copy. An attractive octavo printing of the Prayer Book by Baskett, here the less common variant of that year printed in black only (but ruled in red). It has been extra-illustrated with the suite of 55 engravings by Sturt after Veigne, including the portrait and engraved extra title, published by R.W. Whitledge and I. Hazard. Sturt's own fully engraved edition of the BCP appeared the same year. GRIFFITHS 1716.4. ESTC T127517 & T82248 (Psalms). $850.
91. [Book of Common Prayer - French - Extra-illustrated]: LA LITURGIE, OU FORMULAIRE DES PRIERES PUBLIQUES, SELON L’USAGE DE L’EGLISE ANGLICANE. Londres [but possibly Amsterdam]: Chez P. Vaillant & J. Nourse dans le Strand, 1764. xlix, [1], 438 pp. plus frontis and fifty-one inserted engraved plates. 12mo. Full contemporary olive green morocco, raised bands, compartments gilt with cross-hatching, covers with rolled leaf and flower borders, surrounding a central compass-like device of leaves, stems and buds, a.e.g., marbled endsheets. Text leaves adjacent to inserted plates somewhat foxed, foretips bumped, otherwise a very good copy.

One of two impressions of 1764 under Vaillant’s imprint that ESTC suggests might have been printed in Amsterdam, the other without Nourse’s co-imprint. The first Vaillant edition cited by Griffiths is dated 1748, with editions dated 1776, 1778, 1780, and 1788 following. This copy has been extra-illustrated with the suite of appropriate engravings by G.L. Smith, published in London in 1773 by William Dawson, Paternoster Row, evidently just for this purpose (the plate utilized here for the frontis bears a caption and Dawson’s dated imprint). ESTC locates only four copies with this dual imprint, and ten with Vaillant’s name alone.

GRIFFITHS 36:25. ESTC 142212. $400.

92. [Book of Common Prayer - Latin]: [Durel, John (editor)]: LITURGIA, SEU LIBER PRECUM COMMUNIUM, ET ADMINISTRATIONIS SACRAMENTORUM, ALIORUMQUE RITUUM ATQUE CEREMONIARUM ECCLESIAE, JUXTA USUM ECCLESIAE ANGLICANAE.... London: excudit Rogerus Nortonus, regius in Latinis, Græcis & Hebraicis typographus; væneunteque apud Sam. Mearne, regium bibliopolam in vico vulgariter dicto Little-Britaine, 1670. [382] pp. plus preliminary blank leaf. Contemporary speckled calf, raised bands, spine gilt extra. Upper joint cracked at top and bottom; corners worn, shallow loss at crown and toe of spine, a few minor marginal smudges, front free endsheet nearly loose, contemporary ownership inscriptions on endsheets, with ink name in margin of title-page, but internally a very good copy.

Second edition of this version of Book of Common Prayer, in Latin, for the Anglican Church, edited by John Durel, who signs the dedication “J.D. Editor.” First printed in 1669, this is one of two variants of the 1670 printing noted by ESTC, in this case with the imprint in five lines, ending with ‘Little-Britaine.” The translation was initially undertaken by John Earle, John Pearson and John Dolben, but they withdrew before the work was complete, and Durel, later Dean of Windsor, completed it. ESTC locates four copies of this variant in North America, and nine of the four-line variant.

ESTC R17750. WING B3637B. GRIFFITHS 87.10. $950.

93. [Bookselling Fiction]: Shiffrin, A.B.: MR. PIRATE A ROMANCE. New York: Mitchell Kennerley, 1937. Cloth. Light rubbing at crown of spine, otherwise a very good or better copy in modestly tanned pictorial dust jacket with shallow loss at crown of spine and tear at top edge of lower panel.

First edition. Publisher’s “Advance Copy” slip tipped to free endsheet. Inscribed presentation copy from the publisher, noting it as the first title in his new publishing venture, dated 5.21.1937.

BOICE 1937[1]. $125.

94. [Bookselling Fiction]: Shiffrin, A.B.: MR. PIRATE A ROMANCE. New York: Mitchell Kennerley, 1937. Cloth. Light rubbing at crown of spine, otherwise a very good or better copy in modestly tanned pictorial dust jacket with shallow loss at crown of spine and tear at top edge of lower panel.

First edition - but denoted the “Second Edition” on the printed wraparound bellyband. The book itself is identical to the first, and we’ve had copies of the second printing clearly denoted as such on the verso of the title-leaf. Near fine, in very good, somewhat dust darkened and faintly soiled jacket (which does differ from that on the first printing) bearing press accolades, with the printed promotional bellyband, and a printed promotional bookmark quoting Samuel Goldwyn.

BOICE 1937[1]. $125.
95. Borges, Jorge Luis: **A PERSONAL ANTHOLOGY**. New York: Grove Press, [1967]. Cloth. Pencil erasures to front endsheet and a few small dust spots to cloth, otherwise a very good or better copy in price-clipped dust jacket.


BECCO 275. $125.

96. Boswell, James: **AN ACCOUNT OF CORSICA, THE JOURNAL OF A TOUR TO THAT ISLAND; AND MEMOIRS OF PASCAL PAOLI ... ILLUSTRATED WITH A NEW AND ACCURATE MAP OF CORSICA**. Glasgow: Printed by Robert and Andrew Foulis for Edward and Charles Dilly, 1768. xxiv,382pp. plus folding map. Contemporary calf, neatly rebacked with the original backstrip laid down. Bound with the half-title, but without the terminal blank. Typical offsetting from binding to edges of endleaves, some small surface scrapes to spine and extremities, but a very nice copy, internally fine.

First edition, first form of the map (as appropriate to the first edition), E, and Z, cancels, as usual, with the former in the 'Is-/tria' form; D2r, is in the uncorrected state. One of 3500 copies printed.

POTTLE 24. ROTHSCCHILD 442. GASKELL, FOULIS PRESS, 473. ESTC T26157. $900.


First English language edition, printed in Switzerland. Although preceded by the German language edition, 2500 fewer copies of this edition were printed.

MILLER A8b. $250.


First edition, limited issue, deluxe subvariant. One of sixty numbered copies, specially bound, and signed by both Bowles and Vidal on a sheet bound after the title-leaf, in addition to three hundred copies signed by Bowles alone.

$500.


First edition of this curious historical novel, offering a fictional portrait of Nathaniel Bacon, allusions to Sandy’s Ovid, Cotton Mather and, of course, Bacon's Rebellion. Dirt common institutionally, but apart from reprints, now uncommon in commerce.

WRIGHT III:615. $65.

100. Bradbury, Ray: **DANDELION WINE**. Garden City: Doubleday, 1957. Canary yellow cloth. Very, very faint darkening along endsheet gutters, otherwise a fine copy in near fine dust jacket with a hint of tanning to spine and edges, and minor dust soiling to the lower panel.

First edition of this central work in the Bradbury canon, and in many ways, a work which is in a class by itself for its generation. “A bucolic evocation of Bradbury’s youth through rose-colored glasses. Though not strictly fantastic, this poetic blend of nostalgia and ever-so-slightly macabre happenings defines the author's view of the past as a country of the bizarre and the wonderful and is central to Bradbury’s fantasy world” - Barron.

BARRON 4A-44. PRINGLE FANTASY 100, 19. $1250.

First edition. Illustrated with three original color linoleum block prints by Hans Burkhardt. One of sixty numbered copies, designed by Howard Williams and printed in Century Type on Arches by Patrick Reagh, signed by the author and the artist. Additionally, each of the three blockprints is numbered and signed in the margin by Burkhardt. $700.


103. Bramah, Ernest: **ENGLISH FARMING AND WHY I TURNED IT UP.** London: The Leadenhall Press, Ltd., 1894. Printed cloth boards. Small bookseller’s blindstamp in upper corner of free endsheet, usual faint tanning to pastedowns, a tiny cluster of rust marks appear at the extreme upper fore tip of upper cover, usual slight tanning at edges, but a very good, fresh copy.

First edition. The atypical first work by the creator of the Max Carrados detective novels. $175.


105. Bramah, Ernest: **THE WALLET OF KAI-LUNG.** London: Grant Richards, 1923. Large octavo. Linen and boards, gilt morocco label, fore and bottom edges untrimmed. Boards edges a trace tanned, some mottling to linen, internally very good or better.

First deluxe edition, with a new Introduction by Grant Richards about the author and the publication of the original 1900 edition. One of two hundred numbered copies, signed by Bramah. $175.

106. Bramah, Ernest: **THE SPECIMEN CASE.** London: Hodder and Stoughton, [1924]. Cherry red cloth, lettered in black and stamped in blind. A bit of foxing to edges and some offsetting to endsheets from jacket flaps, otherwise a very nice copy, in good pictorial dust jacket by Ellen Edwards with several long, creased tears in the front panel and crown of spine with early mends on verso.

First edition of this collection of short stories, with a long preface, intended by Bramah as a representative selection from the breadth of his career and across all genres. BLEILER, p.29. $600.

A separate printing of this paper, possibly done for Carreda Hermanos or Septimus Parsonage & Co, who share an advert inside the front wrapper. Cameron was a distinguished Dublin physician. Not recorded in OCLC. $45.

108. [Bridgman, Laura Dewey]: Lamson, Mary Swift: **LIFE AND EDUCATION OF LAURA DEWEY BRIDGMAN, THE DEAF, DUMB, AND BLIND GIRL.** Boston: New England Publishing Co., 1878. xl,373pp. Medium green cloth, ruled and decorated in black, lettered in gilt (including a facsimile of the subject’s own signature). Heliotype frontis portrait, plate and three folding plates (totaling five pages) of facsimile manuscript. Narrow strip (1.5 cm deep) neatly trimmed along top margin of title, minor foxing offset from tissue guard to title-leaf; a very good, uncommonly bright copy.
First edition. Laura Bridgman, left blind and deaf at the age of two after a bout of scarlet fever, was the first deaf and blind person to learn verbal language. After being praised by Dickens in American Notes she was lionized for a time, and after settling in at the Perkins Institute, she taught Anne Sullivan, later Helen Keller’s instructor and companion. Houghton Mifflin issued subsequent printings. $500.

**Illustrated by a Master of the Mezzotint**

First edition in this format, illustrated with original mezzotints by Mario Avati. One of 175 numbered copies on vélin de rives, printed by Fequet and Baudier, with the mezzotints printed by Atelier Rigal. Laid into this copy is an additional bifolium, being a menu associated with the meeting of the Société des Francs-Bibliophiles on 26 October 1961, illustrated with another mezzotint, numbered ‘xi/xx’ and signed by Avati in the margin. The book is itself inscribed and signed by the artist opposite the half-title. Strachan singles this work out for distinction in his discussion of “la manière noire,” noting that Avati exploits the “medium superbly ... In these hors- and in-text mezzotints the eye caresses culinary objects and items of food from egg-cups to peeled apples, pomegranates to pepper-mills. He treats homely, everyday things with the same affection and skill as French artists have done from the Le Nain brothers in the sixteenth ... to Braque in our own century.”

First printing in this format. Copy #48 of 80 numbered copies (and a few o.s. copies), “handset in Fournier types and printed on the Vandercook Press in the Sterling Memorial Library” on the occasion of Bronk’s 6 April 1968 reading. Signed by the author. $75.

First printing in this format. From a total edition of fifty numbered copies printed by Greg Peterson and John Balkwill (who also prepared the woodcut portrait), this is one of twenty-five copies printed on Arches text. $100.

112. Brooks, Cleanth; Robert Penn Warren, et al [editors]: **THE SOUTHERN REVIEW.** Baton Rouge: LSU Press, July 1935 through Spring 1941. Volume one, number one, through volume six, number four. Twenty-four issues. Large octavo. Bound up in six volumes, gilt buckram, original wrappers bound in, along with volume indices. Cloth a bit dusty and faintly rubbed, a few stray spots to cloth, VI:6 has some damp rippling in the prelims (prior to being bound),
one ad leaf is a bit rumpled, with a short tear mended early on, but generally a very good set, bound in characteristic style for poet-publisher James Laughlin.

Edited by Charles Pipkin, Cleanth Brooks and Robert Penn Warren. A substantial run of the earliest incarnation of a critical quarterly of almost legendary status - it continued through a seventh volume and was suspended with the Spring 1942 issue. Allen Tate articulated the role of The Southern Review in the Winter 1936 issue, suggesting “the ideal task of the critical quarterly is not to give the public what it wants, but what - through the mediation of its most intelligent members - it ought to have.” Contributors, apart from the editors, included Blackmur, Mathiessen, Winters, Stevens, Auden, Jarrell, Davidson, K. A. Porter, Eudora Welty, Caroline Gordon, J. P. Bishop, Ford, Fletcher, Lytle, Ransom, Dewey, Berryman, Schwartz, Burke, Empson, Farrell, Hook, McCarthy, et al. The title was revived, and a new series begun in 1965, but contiguous runs of the first series, in acceptable condition, can no longer simply be called forth with a phone call or two. Extra postage costs.


113. Brownson, O. A.: CHARLES ELWOOD: OR THE INFIDEL CONVERTED. Boston: Charles C. Little and James Brown, 1840. xi,[1],[3]-262pp. 12mo. Publisher’s forest green blindstamped cloth, spine lettered in gilt. Cloth a bit rubbed and edgeworn, spine ends a bit frayed, scattered foxing and occasional spotting, pale tidemark in upper margin, 1845 private ownership inscription on front free endsheet, pale shadow of an early blindstamp in corner of title, but a good, sound copy.

First edition of this novel by the early associate of the Transcendentalists, then convert to Catholicism and staunch abolitionist. Most readers regard this novel something of a working out by Brownson of his own religious conflicts.

Wright I:436. $225.

First Readily Obtainable Edition of His First Book

114. Bryant, William Cullen: THE EMBARGO; OR, SKETCHES OF THE TIMES. A SATIRE ... TOGETHER WITH THE SPANISH REVOLUTION, AND OTHER POEMS. Boston: Printed for the Author, By E.G. House, 1809. 35,[1]pp. Printed self-wrapper, bound up in late 19th century full calf, gilt, t.e.g., by Stikeman. Binding a bit rubbed and darkened at spine and extremities; internally a very good or better, partially untrimmed copy.

Second edition, enlarged, of Bryant’s first book. The first edition, printing the title poem only, appeared in June of 1808, attributed only “To a Youth of Thirteen,” and this edition, bearing the author’s name for the first time, appeared in February of 1809. Both were printed at Bryant’s father’s expense, and the author declined to reprint the title poem in his lifetime, partially due to an energetic assault on the character of Thomas Jefferson contained therein. The scarcity of the first edition is such that this edition has played proxy for this title in a number of notable assemblages of authors’ first books.

WAL 1583. $900.

Presentation Copy

115. Bryant, William Cullen: THE FOUNTAIN AND OTHER POEMS. New York & London: Wiley & Putnam, 1842. Original cloth, paper spine label (the latter soiled, with chip across the word ‘The’). A bit worn, somewhat foxed throughout, with some heavy (mostly marginal) brown-staining (tea?) to last thirty-one pages. Otherwise, a good, sound copy.

First edition, state B (no established priority), binding A (“No sequence known”). Presentation copy, inscribed on a prelim: “James Lawson with the regards of the author.” The recipient, James Lawson (1799-1880), was a Glasgow-born American author, editor, and insurance expert. In late 1815 he emigrated to New York and, having as a young man acquired an interest in literature, “… in 1821 he selected American writers for representation in John Mennons’ ‘Literary Coronal’ and, later, for similar miscellanies. Duycinck credits him with the introduction of the best American authors to the British public … He was one of the commit-
tee with Bryant, Halleck, and others, which selected John Augustus Stone’s ‘Metamora’ as the prize play for Forrest in 1829, and helped in a similar way to bring James K. Paulding’s ‘The Lion of the West’, with its leading character, Nimrod Wildfire, to Hackett in 1831. One of his intimate friends was William Gilmore Simms whom he introduced to the Harpers and assisted in many literary and personal matters ... Poe was also a friend and frequent visitor in Lawson’s home ... " - DAB.

BAL 1621. $2500.

Participant’s Copy


The proceedings and text of this seminar, including Wolfe, Burgess, Dewhurst, James Watson, Robert Nozick, and a number of others as participants. Each participant’s address is printed, along with Q&A, etc. This was Colleen Dewhurst’s copy: laid in front are three pages (on two leaves, quarto) of autograph talking points for her presentation. She refers to those notes in the opening of her presentation: “I had written notes very large so that I could glance down ....” A good association copy of an uncommon collective appearance of several individuals of significance. $275.

117. [Burgess, Anthony (sourcework)]; Kubrick, Stanley [screenwriter & director]: [Collection of Publicity Stills for:] A CLOCKWORK ORANGE. [Np]: Warner Bros., 1972. Sixteen 8 x 10” semi-glossy b&w stills, all but three with printed captions on versos, all but two with credit lines in lower margins. One literal duplicate, a few are different shots of the same scene, one still has some light marginal discolorations, otherwise generally very good to fine.

A representative selection of the publicity stills promoting Kubrick’s adaptation of A Clockwork Orange, including one publicity photo of Malcolm McDowell not in character. The credit line includes country of origin notations in both English and French, but the captions on the verso are in English. $225.


A “New Edition” of Burgoyne’s popular play, first published in 1774, and the “Tenth Edition” of Mrs. Brooke’s comic opera. Pages 65-76 are misnumbered 57-68 in the first title, as per ESTC’s entry, and the ESTC entry for the second omits the misnumbered advert leaf at the end, which was properly numbered in the preceding edition.

ESTC T27349 and T9489. $100.


Second printing of the first edition, with the printer’s imprint of J. J. Little and Co. The first printing was printed by De Vinne. One of the major American children’s books of its era, and the sourcework for the 1936 Selznick Studio production, based on Hugh Walpole’s adaptation of Burnett’s novel, starring Freddie Bartholomew, Dolores Costello and C. Aubrey Smith, directed by John Cromwell. BAL 2064(n).

PETER PARLEY TO PENROD 80. GROLIER AMERICAN HUNDRED 89. $150.

121. Bury, Lady Charlotte [Susan Maria]: **FAMILY RECORDS; OR, THE TWO SISTERS. TO WHICH ARE ADDED, THE PROMISE, AND THE LOVERS.** Paris: Baudry’s European Library, 1841. 332pp. Large octavo. Contemporary quarter calf and marbled boards, bound with the half-title but without the wrappers and adverts. Scattered, minimal foxing, slight moisture ripple along bottom edge, crease to half-title and free endsheet, otherwise a very good copy. First (or second) Continental edition in English, published as Vol. CCCXXII in Baudry’s Collection of Ancient and Modern British Authors. Galignani also issued an edition in Paris the same year, and both are dated in the same year as the very scarce London first edition in three volumes, of which neither Sadleir nor Wolff could claim happy copies. $150.

122. [Busch, Niven (source work)]: Garrett, Oliver H.P., and David O. Selznick [screenwriters]: **... DUEL IN THE SUN FROM THE NOVEL BY NIVEN BUSCH ....** [Culver City]: Selznick International Pictures, 20 February 1945. [3],178 leaves. Quarto. Mimeographed typescript, printed on rectos only. Bradbound in typescript studio wrappers. Upper wrapper snagged at one brad, otherwise very good, internally near fine.

A “final shooting script” for the 1947 Selznick adaptation to the screen of Busch’s 1944 novel, directed by King Vidor, starring Jennifer Jones, Joseph Cotten, Gregory Peck, Lionel Barrymore, Lillian Gish, Butterfly McQueen and Harry Carey. Eventually the film won the award for the Best Overall Production at the Venice Film Festival, but had something of a bumpy road in development. Although Busch was himself a productive screenwriter for three decades, with a dozen credited screenplays and uncredited work on others, and he was responsible for a full treatment and collaborative early draft of the screenplay, his final screen credit for the film consisted solely of “Suggested by a Novel by ....” The present draft would turn out to be nearly 11 months away from “final,” with Ben Hecht doing some uncredited script doctoring, and several uncredited directors, including Josef von Sternberg, stepping in to help out. Many changes were required to accommodate the various protectors of public morality, and an analysis of the evolution of the film through the succession of widely disparate scripts would be informative. $350.

123. Butor, Michel, and Michel Sicard [illustrator]: **INTEMPERIES.** [Coutances]: Galerie L’Hermitte, 1984. Folio (15.75 x 11.5”; 39 x 29 cm). Loose bifolia laid into serigraphed wrappers. Very near fine in decorated slipcase (after a design by Sicard).

First edition in this format. Butor’s text is reproduced from manuscript via serigraphy (with an added original pencil postscript by him) and is accompanied by six original drawings by Sicard (four of them full-page), plus a tailpiece, all but the tailpiece signed with initials by the artist. One of forty numbered copies (of 45), signed by the author and the artist. $750.

124. Butor, Michel, and René Laubiès [illus]: **LES FANTÔMES DE LA MER.** Montréal: Éditions Alain Piroir, [2005]. Small quarto (23.5 x 19.5 cm). Loose bifolia, laid into stiff printed wrapper. Illustrated with four original engravings (two double-spread). Fine.

First edition, with the French text printed in parallel with translations by Joshua Watsky. Copy #11 of 45 numbered copies and five hors commerce copies, all signed by the poet, the artist, and the translator. Colonial French-born artist, writer and translator Rene Laubiès is often encountered by English lan-
guage readers through his association with Robert Creeley and the Divers Press. A year after
the publication of this work, Laubiès died in the paupers’ ward of the Government Hospital
in Mangalore, India, after having been delivered there (according to reports) by persons
unknown. $450.

London: John Murray, 1818. xiv,[4],[3]-257,[3]pp. Octavo (23 x 14.5 cm; 9 x 5 3/4"). Original
paper boards, paper spine label, edges untrimmed. Crown of spine nicked, with short crack
at crown of one joint, some light soiling to boards, ink name in upper corner of title, crease
in top edge of title at gutter, corners bumped and bruised; in spite of those detractions, a
very good copy in original state, complete with the leaf of adverts.

First edition, Wise’s second “issue.” The errata consists of six lines. Randolph notes in his
Preface that he projected, based on his research, a potential 49 different variants of the first
edition of this work and consequently did not treat the edition with a full entry.
WISE I:60-3. TINKER 525. $650.

126. [Byroniana]: Hobhouse, J. C., Lord Broughton [ed]: IMITATIONS AND TRANSLATIONS
FROM THE ANCIENT AND MODERN CLASSICS, TOGETHER WITH ORIGINAL POEMS
NEVER BEFORE PUBLISHED. London: Printed for Longman, Hurst, Rees, and Orme, 1809.
xxv,[1(errata)],255,[1]pp. Large octavo. 19th century marbled calf, spine gilt extra. Moderate
foxing early and late, and occasionally in the main text, early gift inscription on half-title,
slight rubbing to joints; a very good copy.

First edition of this significant miscellany. Nine poems by Byron appear for the first time in
book form within (pp. 185-206 and 227-230), and Hobhouse’s “Epistle to a Young Nobleman
in Love” was written to Byron “and tells us something of his Cambridge interests” - Tinker.
The inscription in the corner of the half-title reads: “H. M. Stubbs from her brother Thomas.”
TINKER 517. NCBEL III:293. WISE (BYRON) I:49-50. $400.

Cloth. Very faint darkening to pastedowns, otherwise a very near fine copy in very good dust
jacket with a closed tear to upper edge, minor nicks to corner tips, and a small creased tear
to lower edge of upper panel.

First edition of the author’s first book. With a quote by Marguerite Young and the controversial
Harold Halma portrait of Capote on the jacket’s rear panel. $650.

128. Capote, Truman: THE MUSES ARE HEARD AN ACCOUNT. New York: Random House,
[1956]. Gilt cloth. First edition of the author’s first non-fiction work, recording an American
theatrical company’s eight-day journey from East Berlin to Leningrad. Fine in very good dust
jacket (faint darkening to lower panel, a couple small nicks, and trifling edge wear). $100.

Cloth. First edition of this selection, with an introduction by Mark Schorer. Signed by Capote
on the free endsheet. Publisher’s review slip laid in. Fine in very good dust jacket with pen
stroke through price, and two internally mended tears at top edge. $600.

130. Carey, Peter: A LETTER TO OUR SON. [St. Lucia, Queensland]: University of Queensland
Granta. Signed by the author on the title-page. Fine in dust jacket. $75.

Niger morocco, raised bands, and decorated boards, t.e.g. Tipped in bookplate, trace of
tanning at edges of boards, otherwise about fine.

First limited edition. One of one hundred and twenty-five numbered copies on Marais, signed by
the author and imprinted with the subscriber’s name, from a total edition of 925 copies. $350.
132. Cavacci, Giacomo: **ILLUSTRIVM ANACHORETARVM ELOGIA; SIUE, RELGIOSI VIRI MUSAEVVM.** Venetiis: In Typographica Pinelliana, 1625. [12],157,[4]pp. (lacking preliminary blank; †4 bound out of place after ¶ 4, and wanting the terminal signature a 1-4, the latter printing "Posteritati ex rebus à Leonardo Donato Venetiarum...." Quarto. Modern half morocco and marbled boards. Engraved title and 32 engraved plates. Woodcut historiated initials and decorative tailpieces. Some spotting and occasional ink annotations (including an ownership signature on F2), several tiny holes in plate 2, scattered soiling and occasional discolorations or tidemarks, several old ink spots or smears in text, short tears in upper margin of p.125/126; generally, in spite of the manifest imperfections, a reasonably sound copy.

A handsomely illustrated edition of this collection of prose sketches and engraved portraits of religious hermits, edited by Lorenzo Pignoria, and with a prefatory poem by Goergius Camerarius. The fine engraved portraits of the hermits were executed by Francesco Valesio, and generally portray them in rustic settings, usually engaged in contemplation or prayer, or, as in the case of Didymus Celliensis, who is portrayed walking among all sorts of reptiles, including a three-headed dragon, engaged in their most characteristic acts. Another engraving, signed "L.P.", is a city view. Cavacci was a Benedictine monk in the monastery at Padua, and the first edition appeared in 1612.

BRUNET I:1693. $1250.

133. [Chandler, Raymond (sourcework)]: [Original Color Lobby Card for:] **THE BRASHER DOUBLOON.** [Beverly Hills]: Twentieth Century Fox, 1946. Original 11 x 14" color lobby card. Pinpricks from staples in upper margin corners, a bit of right upper margin at staple perforation wanting, horizontal crease across lower third of image, otherwise just a good copy.

A representative color lobby card (#7 from the set) depicting Nancy Guild and George Montgomery from Dorothy Bennett and Leonard Perkin's screen adaptation of Chandler's third novel, *The High Window*, directed by John Brahm, with George Montgomery playing Marlowe, and costarring Nancy Guild, Conrad Janis, Roy Roberts, Fritz Kortner, and others in supporting roles. $100.

134. [Chandler, Raymond (sourcework)]: [Original Color Lithographed Australian Daybill for:] **LADY IN THE LAKE.** Sydney: Metro-Goldwyn-Mayer, [circa 1947]. Folio. Brilliant color lithographed daybill poster (30 X 13.25", 76 X 34cm). Folded, as issued, minute marginal breaks at fold tips, faint shallow tidemark affecting 8 cm of the extreme left blank margin, otherwise very good or better.


An original theatrical souvenir program for the 1940 release of Chaplin's barbed satirical attack on Nazism and Fascism and their respective figureheads. This was both Chaplin's first full sound film, and commercially the most successful in its original release. Paulette Goddard and Jack Oakie co-starred. $300.


An omnibus edition of works by and for women, including as well Gregory's "A Father's Legacy to His Daughters," Lady Pennington's "A Mother's Advice to Her Absent Daughters," and
Catharine Talbot’s “Reflections on the Seven Days of the Week.” The rear board advertises the series of “Edinburgh Classics” in this format. An appealing copy. $60.

Copy #1 on Japon Vellum Specially Bound


First illustrated edition, with color “Décors nègres” by Jean Vergély. Prefatory note by Raymond Escholier. This is copy #1 of fifty copies specially printed on Japon Imperial, in addition to one thousand copies on vélin. The first edition of this fictional depiction of life in the Congo and environs appeared in 1924, and was picked up in the then current vogue for literary explorations of African exoticism.

MONOD 2634. WORK, p. 238. $950.


First edition. White’s response to those who contributed to the festschrift, *To Alain White...,* printed after the book was completed, and laid or bound into copies of the book. In addition to White’s text, a “Self-Mate in Two Moves” diagram is printed. CAHOON, p.44. $30.

139. [Chirico, Giorgio de]: Pica, Agnoldomenico: **12 OPERE DI GIORGIO DE CHIRICO.** Milan: Edizioni de Milione, [1952]. Folio (38.5 x 29 cm). Wrappers, printed label. Tipped-in color plates. Spine tanned, with a couple spots and a small snag at the crown, typical slight marginal tanning, otherwise very good.

“Quarta Edizione Riformata,” published in the series “Pittori Italiani Contemporanei.” Inscribed on the half-title: “To Mr. Nathan Cummings with my best wishes Giorgio de Chirico.” The recipient was, in all likelihood, the prominent philanthropist and collector, and founder of Consolidated Foods. $850.


An unspecified draft of this screen adaptation by Shaffer, Peter Buckman and Michael Winner. Winner directed the April 1988 release, starring Peter Ustinov, Lauren Becall, Carrie Fisher and John Gielgud. $100.


An uncommon printing of the revised text of the Delaune’s translation of the English Liturgy (first published in 1616), and John Durel’s
translation of the 39 Articles. Durel (1625-1683), an Anglican clergyman and apologist, enjoyed a distinguished career and royal favor, securing a printing monopoly on this French prayer book and eventually becoming a royal chaplain in 1662. “A revised text, completed before 1665, retained much of Delaune’s original, but incorporated changes embodied in the Act of Uniformity and Durel’s translation of the Thirty-Nine Articles; it was published eight times between 1666 and 1695” - DNB. The Psalms included here have a separate titlepage (dated 1686) and register, though their inclusion is noted on the initial title-page. The translation into French verse is that undertaken by Clement Marot and Theodore de Beze early in the previous century. Scarce: ESTC locates two copies in the UK (BL and Oxford Hertford College) and two copies in North America.

ESTC R28597. WING B3683AB. GRIFFITHS 36.8 (note). $600.

142. Clarke, Harry [illustrator]: FAUST. By Goethe. New York: Dingwall Rock Ltd., [1925]. Quarto. Quarter gilt vellum and paper over boards, t.e.g., others untrimmed. Color frontis, head and tailpieces, plates (some color, some monochrome), pictorial endsheets. Foretips modestly bruised, paper on rear board lifting slightly along a bit of the joint with the vellum, otherwise a very good copy, without slipcase or dust jacket.

First edition, U.S. issue, of this illustrated edition, being one of 1000 numbered copies for the U.S., signed by Harry Clarke, from a total edition of two thousand copies. The text is the translation by John Auster. One of the highlights of Clarke’s career as a book illustrator. $1000.


Publisher’s collective bound format of the January through May issues of the periodical Record of The Year. Contributors include Mark Twain, whose “Mark Twain on St. Patrick” and “A Literary Nightmare” appeared for the first time in the periodical, and for the first time in book form in this “twilight” format. Among the portraits is an engraved portrait of Clemens. Laid in is an old bookseller’s description optimistically calling this “very rare.” BAL 3376. $75.

Mark Twain’s Pledge about Immortality

144. Clemens, Samuel L.: [Autograph Manuscript, Signed (“M.T.”), Incorporating an Autograph Note, Signed]. Quarry Farm, Elmira, NY. 2 July 1895. One page, in ink, on quarto front panel of a large linen-lined envelope. Marginal pencil note crossed through, several ink squiggles in blank areas symptomatic of a struggle with an unreliable pen, otherwise very good.

A manuscript memento of a famous artifact, being Clemens’ fourteen-line rough draft verse (signed “M.T.”), written in preparation for his inscribing the verse on three stones for presentation to Mrs. Thomas K. Beecher, wife of Reverend Beecher who officiated at the wedding of Clemens and Livy Langdon in 1870. An account of the undertaking appears in the October 1895 number of Munsey’s, and in brief, a sort of wager grew out of a friendly debate between Clemens and Mrs. Beecher about the immortality of the soul. Mrs. Beecher concluded by asking Clemens: “If you meet me in heaven a million years from now, will you confess yourself wrong?” And when Clemens assented, she insisted a record of his agreement be rendered in stone for future generations. The manuscript in hand is Clemens’ draft of what was placed on three sections cut from a stone Mrs. Beecher picked up from the Susquehanna riverbed near Charles Beecher’s summer home near Wyalusing, PA. The actual stones, known as the “wager stones,” are now preserved in the Twain Archive at Elmira College. Clemens’ poem (incorporating his alterations) reads: “If you prove right & I prove wrong [/] A million years from now, [/] In language plain & frank & strong [/] My error I’ll avow [/] To your dear mocking face. [!] If I prove right, by God his grace [!] Full sorry I shall be, [!] For in that solitude no trace [!] There’ll be of you & me [!] Nor of our vanished
race. [!] A million years, O patient stone, [!] You’ve waited for this message: [!] Deliver it a million hence [Survivor pay expressage.] M.T.” Appended to the manuscript is an autograph note from Clemens, 2 July 1895, to Livy Clemens’ friend, Clara Spaulding: “Dear Clara: Livy says it is this rough old original draft that you preferred. I didn’t understand & I beg pardon. This looks too disreputable. My purpose was to have a nice trim comely copy made for you. Yours ever, SL Clemens.”

With Extra Embellishments, Including Four Manuscript Leaves and A Letter

145. [Clemens, Samuel L.]: Twain, Mark [pseud]: THE WRITINGS OF MARK TWAIN AUTOGRAPH EDITION. Hartford: American Publishing Co., 1899 through 1907. Twenty-five volumes. Octavo. Publisher’s three-quarter olive brown morocco and marbled boards, raised bands, lettered in gilt, t.e.g., others untrimmed. Portraits and plates. A number of the spines are characteristically sun-faded to lighter brown, occasional rubbing to raised bands and toes of a few spines, but a very good or better set, with none of the deterioration to the joints so common to this binding.

The esteemed "Autograph Edition," limited to 512 numbered sets, signed by Clemens in the first volume: “S.L. Clemens / (Mark Twain).” Eighteen of the plates are signed by their respective artist, including Peter Newell, A.B. Frost, Charles N. Flagg, E.W. Kemble, Karl Gerhardt, Dan Beard, et al. Charles Dudley Warner signed the limitation page to volume 10 (The Gilded Age), and Brander Matthews signed at the end of his critical essay in volume one, as usual. This edition was published as a subscription set in a hierarchy of bindings, and sets were occasionally customized for the purchaser by the inclusion of related manuscript leaves, letters, and other inserts. Such is the case with this set, and it is accompanied by a two page a.l.s. from Walter Bliss, 23 December 1905, to the original owner, detailing the arrangements made for Christmas Day delivery, and pointing out the location of the extra material (volumes I, V, VI, IX and X), and mentioning some extra loose plates, which are no longer present. In volume one are inserted a) a one page a.l.s. from Clemens, Riverdale on Hudson, 5 March 1902, to “Dear Bliss,” written prior to departure for travels and trying to settle some publishing matters pertaining to a deal with Colliers and cancellation of another option, signed “S.L. Clemens,” ca. fifty words; and b) a leaf from the autograph manuscript of The Gilded Age, in Clemens’ hand, numbered ‘22’ at the top margin, and beginning “…here, on the railroad & the steamboat, & say ‘this’ one little spot shall not be touched - this hovel shall be sacred …,” ca. 125 words. Volume V contains an extra limitation leaf from the “Author’s Signed Edition” of Following the Equator, unnumbered, but signed both as Twain and as Clemens. Volume VI includes the facsimile printing of the letter by Clemens commenting on the frontis photogravure (the image of Clemens transposed into a horse and steer drawn cart) for that special edition. Volume XI includes a) another leaf from the manuscript of The Gilded Age in Clemens’s hand, with corrections and revisions, ca 125 words, numbered ‘60’ in the top margin, and beginning: “But how should I know whether they were boys or girls?,” and b) a leaf from the manuscript in Warner’s hand, numbered ‘820’ in the upper margin, beginning: “Daft is a little strong …,” ca 150 words. While sets with a single Clemens leaf (often coupled with a Warner leaf) from the manuscript of The Gilded Age are not uncommon, sets with multiple Clemens manuscript leaves are uncommon, and those with multiple leaves plus a letter are even more exceptional. Three of the late volumes coincided with the publication of their respective public trade editions.

BAL 3456.  $30,000.

Mark Twain on Saint Joan

146. Clemens, Samuel L.: [Autograph Letter, Signed, About Joan of Arc]. 30 Wellington Ct., Albert Gate, London. 17 April 1900. 3 1/4 pages on four panels of a folded octavo sheet of letterhead. A few minor finger smudges, folded for mailing (with careful repair to break at one fold) otherwise very good or better.
To Canon [Basil] Wilberforce. In an October 1899 letter to W.D. Howells, Clemens noted that he had just received an invitation from Wilberforce to “talk Joan of Arc in his drawing-room to the Dukes and Earls and M. P.’s ....” and indicated that he would endeavor to postpone the occasion. He appears to have succeeded in doing so, for here, six months later, he discusses the nature of the proposed talk: “The short paper which I wrote for Mr. Murray’s book [T. Douglas Murray, Jeanne D’Arc, Maid Of Orleans: Deliverer Of France (1903)] contains what I should wish to say -- a grouping, under two or three heads, of the chief marvels of Joan’s character as revealed by the prominent incidents of her career. It is not an effort to account for Joan, but rather an argument or confession that she cannot be accounted for. A large part of the interest which she has for me, grows out of just that perplexing & fascinating mystery: that our capablist rules of measurement are baffled & defeated in her case -- we can’t get at her astronomical dimensions with our yard-stick. If I might read from that paper & intersperse the reading with talk enough to relieve the formality & stiffness of the deliberately prepared sentences, I think I might get through without ship-wreck .....” Signed: “Very sincerely yours S.L. Clemens.” Wilberforce & Clemens are enshrined in the body of literary anecdote via the incident in July of 1899 when Wilberforce confused Clemens’s hat for his own and made off with it. $4750.


Second “edition,” but actually comprised of overprinted sheets from the first edition. From an issue of 70 copies, this is copy #26 of 45 copies printed by hand on Warren’s Olde Style. Illustrated with a linocut portrait of Clemens and eight “miniatures” of the original photographs from the first edition, printed four to a sheet. Laid in front is a mounted 12 x 18.5 cm original print of one of the photographs, signed by the author/photographer. The text is about Clemens’s visit to Mono Lake, the subject of the photographs. $150.

148. [Clemens, Samuel L., et al]: YOU HAVE THIS DAY BEEN ENROLLED AS AN HONORARY MEMBER OF THE LINCOLN FARM ASSOCIATION ... [caption title]. [Np]: Lincoln Farm Association, [executed] 22 April 1909. Engraved pictorial certificate (22.5 x 29.5cm). A few small green ink spots at lower edge, otherwise very good.

A certificate marking a contribution to the association organized in 1900 to acquire and restore Lincoln’s birthplace. Among those associated with the mission were Clemens, Ida Tarbell, William H. Taft, Samuel Gompers and others, whose engraved signatures appear on this certificate (Clemens as “Mark Twain”). In 1906 an appeal for the fund was sent out (see BAL 3495, Clemens’s broadside appeal for funds, captioned A Birthplace Worth Saving), and those who complied were presumably rewarded with this certificate, complete with seal, engraved by the venerable American Bank Note Company. In this instance -- certificate No. 113499 -- the donor was one Capt. Cooney. Theodore Roosevelt laid the cornerstone for the monument in 1909, and Taft presided at its dedication in 1911. A charming ephemeron. $225.

149. [Clemens, Samuel L. (source work)]: Jones, Grover, and William Slavens McNutt [screenwriters]: HUCKLEBERRY FINN CENSORSHIP DIALOGUE SCRIPT .... Hollywood: Paramount Studio, 18 July 1931. [1],8,7,9,8,9,8,9,7,[1] leaves. Legal format. Mimeographed typescript, printed on rectos only, stapled in left margins. Filing stamps on title leaf, else near fine.

A post-production script of the first sound adaptation of Clemens’ novel, directed by Norman Taurog, and as a direct successor to the 1930 Tom Sawyer, starring Jackie Coogan and Junior Durkin. The film was released on 7 August, some three weeks after the preparation of this script. $400.

150. [Clemens, Samuel L. (source work)]: Foster, Lewis, et al [screenwriters]: TOM SAWYER, DETECTIVE CENSORSHIP DIALOGUE SCRIPT .... [Np]: Paramount Pictures, 6 December 1938. [1],15,11,13,12,13,10,16,[1] leaves. Folio, legal format. Mimeographed sheets, printed
on rectos only, stapled at left margin. Trace of rust to staples, ‘Master file’ stamp on title leaf, else near fine.

A post-production script of this adaptation of Clemens’ novel by Foster, Robert Yost and Stuart Anthony, directed by Louis King, and starring Billy Book and Donald O’Connor. This censorship script is dated within three weeks of the film’s opening. $150.


A small lot of development papers for a musical adaptation that seems not to have gotten off the ground, including notes, summaries and treatments, either in carbon or in original typescript, the latter with pencil revisions. One of the typescripts is a compilation of supplemental notes from Life on The Mississippi. Freeman was a well-known Anglo-American theatrical director and producer, best known for several productions of Diamond Lil, among other titles. His Hollywood career, however, did not extend beyond derivatives of his play, Hand in Glove. $375.


First edition. One of 550 copies printed on Monadnock Dulcet paper. Prefatory essay by Martin Antonetti. Design and typography by Jerry Kelly. With 28 full-page color plates, of which four are tipped-in, and 46 full-page black and white plates of fine bindings crafted by The Club Bindery, The Rowfant Bindery, The Booklover’s Shop and The French Binders. There are 59 descriptions of books exhibited in the Grolier Club show, along with informative material and photographs relating to binding tools and brass plate dies, in addition to indices of authors, titles, and exhibition histories. Published to coincide with the Grolier Club exhibition, “Bound to Be The Best: The Club Bindery,” that took place from 14 September to 20 November 2004. The first major treatment of this significant American hand bindery. Publication price: $195.

153. Cobden-Sanderson, T. J.: FOUR LECTURES .... San Francisco: Book Club of California, 1974. Quarto. Cloth and decorated boards, printed spine label. Illustrations. Hint of minor tanning at top edges of the boards, a couple smudges to spine label, otherwise near fine, with the prospectus laid in.

First edition. Edited by John Dreyfus, “with an Introductory Essay on Cobden-Sanderson’s Life and Ideals, with Details of his American Pupils, and his Lectures in the United States in 1907.” One of 450 copies printed by Saul & Lillian Marks at the Plantin Press. The prospectus conveys the news of Saul Marks’ death while this work was in production. $85.

154. Cocteau, Jean: LE MYSTÈRE LAÏC (GIORGIO DE CHIRICO) ESSAI D’ÉTUDE INDIRECTE. Paris: Editions des Quatre Chemins, [1928]. Small quarto. Printed wrappers. Illustrated with five plates after designs by de Chirico. First edition. One of 2875 numbered copies (of 2900) of the regular issue on rives. There were also one hundred deluxe copies. Faintest trace of tanning at edges, else about fine in frayed glassine. $175.

front pastedown, internally generally crisp and clean, apart from a few occasional marginal smudges, internally about very good. Handsome half morocco slipcase and chemise.
WISE (COLERIDGE) 58. Tinker 705. $325.

156. [Collins, Wilkie]: Avery, Stephen M. [screenwriter]: [Original Studio Pressbook and Three Stills for:] THE WOMAN IN WHITE. [Los Angeles]: Warner Bros., 1948. 19,[1]pp. Printed and pictorial self-wrappers. Folio pressbook (28 x 43.5 cm). Extensively illustrated. Accompanied by three original 8 x 10” b&w stills. Pressbook with horizontal fold, short split at spine fold at toe, otherwise near fine; two stills with ink identification annotations on verso, tiny bump to one corner, otherwise near fine.

A substantial pressbook promoting the third adaptation of Collins’s novel to the screen, based on a screenplay by Avery, directed by Peter Godfrey, and starring Eleanor Parker, Alexis Smith, Sydney Greenstreet, Gig Young and Agnes Moorehead. The pressbook includes the usual range of half-tones for advert reproductions, advert copy about the production, stars and sourcework, promotional schemes, and reproductions of all the publicity paper. The stills include a portrait shot of Alexis Smith, a scene featuring Parker and Young, and another of Greenstreet looking out from between two curtains. $225.

158. Colonna, Francesco: THE WAR OF LOVE THAT POLIPHILVS DREAMT, WHERE IN ALL HVMAN THINGS ARE SHOWN TO BE BUT DREAMS.... [New Haven: Printed at the Bibliographical Press ... Yale University, ca. 1980]. [12]pp. Folio (35.5 x 22cm). Printed wrapper over sewn wrapper. Illustrations and layout based on the format of the 1499 edition. Short creased snag at top extended edge of outer wrapper, otherwise about fine.

A translation into English of the last three chapters of the Second Book of Hypnerotomachia Poliphili, printed on an 1839 Albion hand press in an edition of fifty numbered copies on Allegro Vellum paper, signed by the printer / translator, Marvin Kendrick. Uncommon. OCLC locates a single copy, at Trinity College, to which must be added a copy at Yale. OCLC: 11295022. $60.


A sequence of color publicity stills, designated #s 1-12, for the U.S. release of Richard Brooks’ adaptation to the screen of Conrad’s novel, starring Peter O’Toole, James Mason, Curt Jurgens, Eli Wallach, et al. The emphasis is either on action sequences, or scenes with O’Toole prominently featured. $100.

161. [Conroy, Pat (source work)]: Carlino, Lewis John [screenwriter]: THE GREAT SANTINI SCREENPLAY ... FROM THE NOVEL BY PAT CONROY. Los Angeles: Bing Crosby Productions, 25 July - 5 August 1977. [1],142 leaves. Quarto. Mimeographed typescript, printed on rectos only, bradbound in plain wrappers. Lower corners toward end bumped, a few corners turned, otherwise very good.

A “First Draft” of this adaptation of the screen of Conroy’s 1976 novel, but with a span of dated revises on salmon paper dated in August. Carlino directed the 1979 release, starring Robert Duvall, Blythe Danner, Michael O’Keefe, et al. Duvall and O’Keefe were both nominated for Oscars for their roles. While we have handled several copies of late drafts over the years, this is the only copy of the first draft we recall cataloguing. $250.

First illustrated edition, with decorations by Don Perceval and a Foreword by Lawrence Clark Powell. One of 550 numbered copies. $60.


First edition. One of fifty copies printed, this copy being numbered and signed by the poet. Uncommon: OCLC locates only one copy, at UCSD, and there is a copy at Yale.

OCLC: 1031377806. $45.

164. [Cosin, Richard]: **AN APOLOGIE FOR SVNDRIE PROCEEDINGS BY JURISDICTION ECCLESIASTICALL, OF LATE TIMES BY SOME CHALENGED, AND ALSO DIUERSLY BY THEM IMPUGNED. BY WHICH APOLOGIE (IN THEIR SEUERALL DUE PLACES) ALL THE REASONS AND ALLEGATIONS SET DOWNE AS WELL IN A TREATISE, AS IN CERTAINE NOTES (THAT GOE FROM HAND TO HAND) BOTH AGAINST PROCEEDING EX OFFICIO, AND AGAINST OATHS MINISTRED TO PARTIES IN CAUSES CRIMINALL; ARE ALSO EXAMINED AND ANSWERED: VPON THAT OCCASSION LATELY REUIEWED, AND MUCH ENLARGED ABOUE THE FIRST PRIUATE PROIECT, AND NOW PUBLISHED, BEING DI- VIDED INTO THREE PARTES: THE FIRST PART WHEREOF CHIEFLE SHEWETH WHAT MATTERS BE INCIDENT TO ECCLESIASTICALL CONISANCE; AND SO ALLOWED BY STATUTES AND COMMON LAW: THE SECOND TREATETH (FOR THE MOST PART) OF THE TWO WAYS OF PROCEEDING IN CAUSES CRIMINAL ... THE THIRD CONCERNETH OATHS IN GENERALL ... WHERUNTO ... I HAUE PRESUMED TO ADIOINE THAT RIGHT EXCELLENT AND SOUND DETERMINATION (CONCERNING OATHS) WHICH WAS MADE BY M. LANCELOT ANDROVVES .... London: Imprinted ... by the Deputies of Christopher Barker ..., 1593. Three parts in one volume. [30],130,[10],140 [2(blank)]; [4],255,[1(errata)] pp. Small quarto. Old calf, neatly rebacked to style, raised bands, gilt label. Woodcut head and tail pieces. Title slightly smudged and soiled, old tide-mark in gutter of first two gatherings, with faint, shallow shadow of same reappearing in gathering F, visible stubs of early careful strengthening at gutters of gathering C, otherwise, generally a very good, crisp copy, complete with blank 2T4.

A revised edition of the work first privately printed in 1591, in an edition of “fourtie copies, or there abouts ...” (Epistle to the Reader). This is one of two variants noted by STC, in this case with the literal date in the title imprint. The three parts have separate titles and independent paginations, but only the third part has a separate register and legitimately appears on its own on occasion. Cosin (1548-1597), a graduate of Trinity College, made a considerable mark as an ecclesiastical lawyer. DNB comments on this work: “Far more important was An Apologie: of, and for Sundrie Proceedings by Jurisdiction Ecclesiasticall (1591); only about forty copies were initially printed, but in 1593 Cosin published a greatly enlarged version to refute attacks on the use of ex officio oath made by Sir Robert Beale and the common lawyer James Morice. The Apologie became the standard defence of the jurisdiction of the church courts and high commission.” Lancelot Andrewes preached Cosin’s funeral sermon in 1597, and appended to part three of this work is “Quæstionis: nunquid per ius diuinum, magistraturi liceat, a reo iusiurandum exigere? & id, quatenus ac quousque liceat?” by Andrewes.

ESTC S122948. STC 5821. $1850.

**Grolier English Hundred**

165. Cowper, William: **POEMS BY ... OF THE INNER TEMPLE, ESQ. [with:] THE TASK, A POEM IN SIX BOOKS ... TO WHICH ARE ADDED ... AN EPISTLE TO JOSEPH HILL, ESQ. TIROCINIUM, OR A REVIEW OF SCHOOLS, AND THE HISTORY OF JOHN GILPIN.** London: Printed for J. Johnson, 1782 - 1785. Two volumes. [4],367,[errata]; [8],359,[1]pp. Uniformly bound in full forest green crushed levant, raised bands, spines gilt extra, gilt inner dentelles, a.e.g., by Riviere. Spines uniformly sunned to tan, a bit of foxing to prelims in each volume, two short marginal tears in fore-edge of [A1] in second volume, surface scratch to lower board of volume I, but a very good, tall (188mm) set, with the half-title in the second volume.
First editions of Cowper’s first and second collections of poems. While the second work is in many ways an independent collection, the half-title affirms the publisher’s intention that it be identified as the second, companion volume to the first. As usual, John Newton’s 8 page Preface is not present in the first volume - the decision to cancel it was made within a week of publication, and it was included in only a few special copies, and after the success of The Task, distributed on demand or separately to earlier purchasers. It did not appear as an integral part of the book until the fifth edition (1793). As usual, leaves E 6 and I 6 are in their canceled state. In the present copy of the second work, the catchwords on pp. 304 and 306 are correct. 

RUSSELL 68 & 69. HAYWARD 191. ROTHSCILD 681. GROLIER ENGLISH HUNDRED 60. ESTC T14895 & T14896. $1000.


First British edition, post-dated and actually published in November of 1895 in both cloth and pictorial wrappers in the publisher’s “Pioneer Series.” The clothbound copies, as here, retained as an extra pictorial title leaf the original pictorial front wrapper utilized for the wrapperbound issue.

WILLIAMS & STARRETT 4. BAL 4071n. $750.


WILLIAMS & STARRETT 22. BAL 4084n. $150.


First edition. One of two hundred copies, published as Jargon 10. Although not called for, signed by the author and the artist on the colophon, and inscribed again by Creeley on the front blank to one of his later publishers, John Martin. Martin’s small book label is laid in.

NOVIK A6. $950.


First edition, clothbound issue, published as an element in Duckworth’s “Greenback Library.” This copy is in the form of the binding without the price on the spine.

NCBEL IV:1318. $100.


First edition in this format, printing translations by Rachel Bromwich accompanied by drawings by John Elwyn. One of 250 numbered copies, signed by the artist. $100.


First (French language) edition, ordinary issue. One of 1200 copies in French, in addition to thirty-five deluxe copies and one thousand copies in English. With the ownership signature of Alan Pryce-Jones. $400.

175. Daly, T. A., and John Sloan [illustrator]: MADRIGALI. Philadelphia: David McKay, [1912]. Gilt decorated green cloth, t.e.g. Frontis and plates. Light rubbing to tips, old clipping offset to rear endsheets, a few leaves carelessly opened at margins, otherwise very good and bright.

First edition. The frontispiece is an original etching by John Sloan, which for some constitutes this volume’s chief interest a century later. Inscribed presentation copy from the author in the year of publication. $100.

176. Dart, John: THE HISTORY AND ANTIQUITIES OF THE CATHEDRAL CHURCH OF CANTERBURY, AND THE ONCE-ADJOINING MONASTERY: CONTAINING, AN ACCOUNT OF ITS FIRST ESTABLISHMENT, ... A SURVEY OF THE PRESENT CHURCH AND CLOYSTERS, ... THE LIVES OF THE ARCHBISHOPS, ... AN APPENDIX OF ANCIENT CHARTERS AND WRITINGS RELATING TO THE CHURCH AND MONASTERY .... London: Printed, and Sold by J. Cole ... and J. Hoddle ..., 1726. [4],ix,[1],204,[lvi] [ie. lvii]pp. Folio. Old calf. With 9 pages of engraved armorial devices for subscribers (with 27 on p. IX). With forty full or double-page engravings, and numerous engravings in text. 19th century ink names on binder’s blank, binding quite worn (but sound), and crudely rebacked with much of the original backstrip formerly laid down and now chipped away; however, internally, apart from some occasional marginal dusting and finger smudging, a very good, crisp copy.

First edition, small paper issue. The highly finished engravings were made by James Cole. A variant, with only Cole and Hoddle’s name in the imprint (as per ESTC T70902), but without the addition of 43 additional names in letterpress on p. IX of the subscribers’ list (as per ESTC T65420). As with both forms, this copy has pp. Ivii and Iviii in the appendix misnumbered. Copies were also issued on large paper.

ESTC T65420 & T70902. LOWNDES III:593. $750.

177. [Darwin, Charles]: Hollyer, Samuel: [Etched Portrait of Charles Darwin]. [Np: The Artist, ca. 1900]. Original etched portrait on paper (image area: 20.5 x 13 cm; 8 x 5 1/8 inches), plus margins. Top edge of margin slightly creased and trimmed slightly askew, pencil notation and frame shadow on verso, small faint spot at extreme lower edges of plate, but very good.
A handsome etched portrait of Darwin by the noted Anglo-American portrait and landscape engraver (1826 - 1919). His portraits of Dickens, Stevenson, Emerson, Irving, Longfellow, and particularly his portrait of Whitman, are among the most recognizable images of their subjects. This impression is of an early state of the plate, prior to the addition of the caption. $125.

178. Davies, William H., and William Nicholson [illustrator]: TRUE TRAVELLERS A TRAMPS OPERA IN THREE ACTS. London: Jonathan Cape, [1923]. Small quarto. Marbled paper over boards, paper labels. Illustrations and head- and tail-pieces. Extremities shelf-rubbed, labels darkened, three small dark spots on upper board (which may very well be part of the marbling as the label overlaps one of them). A good copy, internally very good or better, partially unopened.

First edition, limited issue. Copy #26 of one hundred numbered copies, specially printed and signed by Davies and Nicholson. $175.


First edition of this early publication associated with Day’s and Maurin’s activist periodical, printing in calendar sequence a year of meditative observations. While well-represented in institutions, copies of the first edition are uncommon in commerce. $350.


One page, quarto, in ink, on printed personal letterhead. Old folds for mailing and a couple of small creases, light smudges, very good. Folding cloth slipcase.

De Forest (1873 - 1961), American pioneer in vacuum tube, radio and sound technology, writes a “Major August Jeffers,” noting in part: “...I did not serve in the First World War because I was very busy building wireless and radio equipment to be used by our armies and Japan in that conflict ... I am pleased that you saw me and my family on ‘This is Your Life’ on television last May ... You may be quite sure that I am justly credited with having invented the radio ... In 1906 I invented the 3 electrode tube which made radio possible. Since that early date it has remade our civilization, which is based to a large extent upon electronics....” He refers to an enclosed photograph, which is no longer present. $300.

With the Two Supplementary Narratives

frontis map; [16],270,84,[2]pp. plus engraved folding frontis. Octavos. Contemporary tree calf, neatly rebacked and recornered to style, with the original gilt backstrips laid down, marbled edges and endsheets. Two tasteful bookplates in each volume on the front pastedown, pencil notes erased from one terminal binder’s blank, expert reinforcement on verso of one fold to frontis map in second volume, some faint spots to B1-2 in the second volume and one small spot on title of same volume, affecting one letter, but a very good set.

Third edition of the first work, Hutchins’ issue 3c; first edition 2nd state (with advert on A iv) of the second work; and first edition of the third (state with catchword ‘The’ on p. 270). A quite respectable set of one of the most celebrated of all 18th century English novels and an essential text in the literature of the imaginary voyage, including the two supplementary narratives. The first work was immediately popular and went through four editions within the four months after publication; the second also struck a chord with the public, with a second edition appearing the same year. The third part, however, languished and was not reprinted by Taylor, and its appearance in the subsequent, often abridged, editions of the full narrative is generally fragmentary. Crusoe’s Adventures… was both pirated in its time and imitated, serving as the progenitor of the subset of imaginary voyages christened “Robinsonades.” It established the relative fortune of its publisher, though not of its author, who sold his interests outright to Taylor.

HUTCHINS, pp. 74-8; 97-112; and 122-8. GROLIER ENGLISH HUNDRED 41. PRINTING AND THE MIND OF MAN 180. $16,500.


First edition of these translations, printed after a design by Kim Merker in an edition of 165 copies on Johannot paper. $60.

Inscribed to Dickens

184. [Dickens, Charles]: Cornwall, Barry [pseud of B. W. Proctor]: ENGLISH SONGS AND OTHER SMALL POEMS. London: Edward Moxon, 1844. 12mo. Contemporary three-quarter morocco and marbled boards. Binding rather rubbed and edgeworn, otherwise a good copy, with Charles Dickens’ lion bookplate and the Gadshill label at the front, and with the bookplate of John Gribbel at the back. Old bookseller’s description tipped in front.

The second edition, in which Procter took the opportunity “to strike out about forty of the poems (of inferior quality) contained in the old volume, and to introduce, in their stead, nearly seventy Poems, in rhyme, besides a considerable quantity of Dramatic verse” - “Preface to the Present Edition,” dated “April 13th 1844.” A presentation copy, inscribed on the title-page: “Charles Dickens / with the best Regards of / The Author.” In The Dickens Circle (New York, 1919, p. 169), J.W.T. Ley states: “We may take it as quite certain that Dickens came to know Procter through Forster. And from the first the novelist and the poet were on the best of terms. It was natural. Procter was a peculiarly lovable man, with a peculiar gentleness, ‘childlike, without being childish, and an unfailing buoyancy of spirit.’ Such a man could not but have a strong attraction for Dickens. From the beginning he loved the company of his friend, who, in the ’forties, was one of the innermost circle with Forster and Maclise and Ainsworth. Procter was one of the little company at the Greenwich dinner in 1842, and until he grew too old (he was twenty-five years older than Dickens) they had frequent social meetings. For Household Words and All the Year Round he wrote a great deal, and Dickens valued his contributions very highly indeed … As Procter grew old Dickens saw less and less of him, but the friendship remained as deep as ever, and in 1854 it was peculiarly sweetened by the discovery that the ‘Miss Mary Berwick’ who had contributed verses to Household Words which had won Dickens’s unstinted praise was really his old friend’s daughter, Adelaide, whom he had known from her childhood.” $3500.

First “reading” edition of these texts, sold initially both in bookstores and on the occasions of Dickens’s public readings.

GIMBEL D31.  $425.

186. [Dodgson, Charles L.]: Carroll, Lewis [pseud]: **THE HUNTING OF THE SNARK AN AGONY IN EIGHT FITS.** London: Macmillan and Co., 1876. Octavo. Pictorial buff cloth, a.e.g. Frontis and eight plates by Henry Holiday. Usual darkening to cloth, spine a bit cocked, front inner hinge cracking slightly after the free endsheet, occasional light foxing; a good copy.

First edition. In this copy, on page 83, ‘Baker’ appears in place of ‘Butcher.’

WILLIAMS, MADAN & GREEN (1962) 115.   $400.


First edition, limited issue. One of fifty numbered copies, specially bound, and signed and dated by the author in Zurich on 17 March 1957. It would appear that a portion of the edition was not distributed at the time of publication, and for some time thereafter, this was an uncommon book.   $500.

188. [Doyle, Arthur Conan - Pastiche]: Sapinsley, Alvin [screenwriter]: **“SHERLOCK HOLMES IN NEW YORK” BEING AN ACCOUNT OF THE PENULTIMATE STRUGGLE OF WITS AND WILLS BETWEEN MISTER SHERLOCK HOLMES AND PROFESSOR JAMES MORIARTY IN NEW YORK CITY DURING THREE DAYS AT THE END OF MARCH AND THE BEGINNING OF APRIL IN THE YEAR 1901, AS RECONSTRUCTED FROM UNFINISHED NOTES OF DR. JOHN H. WATSON.** [Los Angeles]: Twentieth Century-Fox Television, 30 June 1975. [1],112 leaves. Quarto. Mimeographed typescript, printed on rectos only. Bradbound in printed studio wrappers. Light foxing to fore-edge, faint dust-soiling to wrappers, but very good.

An unspecified, but pre-production draft of this original television Sherlock Holmes pastiche. The October 1976 release starred Roger Moore as Holmes, John Huston as Moriarty, Patrick Macnee as Watson, and Charlotte Rampling as Irene Adler, under the direction of Boris Sagal. While a novelization was published as a paperback original in 1976, the original teleplay was not published at the time. It was nominated for an Edgar Allen Poe Award, and if only by virtue of the stand-out cast, this addition to the Holmes adaptation canon deserves scrutiny.   $250.

189. [Doyle, Arthur Conan (source work)]: Blum, Edwin, and William Drake [screenwriters]: **THE ADVENTURES OF SHERLOCK HOLMES CONTINUITY & DIALOGUE TAKEN FROM THE SCREEN** [wrapper title]. [Beverly Hills]: Twentieth-Century-Fox Film Corporation, 19 August 1939. [1],132 leaves. Quarto. Mimeographed typescript, printed on rectos only. Bradbound in mimeographed studio wrappers. One inch closed tear at lower edge of upper wrapper, filing number stamp on upper wrapper, short tear at spine, otherwise very good or better.

A combined continuity and dialogue script for the 1939 film adaptation of William Gillette’s play, directed by Alfred Werker, and starring Basil Rathbone and Nigel Bruce, produced by Darryl F. Zanuck. Although well over one hundred and fifty adaptations of Sherlock Holmes to the screen are known, beginning with Sherlock Holmes Baffled (1903), the Rathbone-Bruce portrayals have become almost canonical, beginning with The Hound Of The Baskervilles (March 1939), and concluding with the twelfth in sequence, Dressed To Kill (1946). The film ran eight reels, for a total of 7345 feet. Original scripts for any of them, even continuity scripts, are uncommon.

DE WAAL 5147.   $2500.
Deluxe Issue


First (US) edition, limited deluxe issue, of this monograph by the guiding spirit of the Société Anonyme, featuring a color frontis by her, and a number of photographs by Ralph Hawkins, and others, of the innovative dancer. Foreword by H. Niedecken-Gebhard; introduction by Hans Hildebrandt. This is copy ‘a’ of an unspecified number of lettered copies, specially bound, and signed by Dreier, Shawn, Hildebrandt and Niedecken-Gebhard. There were an unspecified number of numbered copies in this binding as well, reported by some sources as having been fifty or less. The German language edition was printed by the same Berlin printer. Scarce in this issue. Cheap trade editions appeared under the imprints of A.S. Barnes and J.M. Dent. See also Item 560, below. $1250.

191. Dreiser, Theodore: A HOOSIER HOLIDAY ... WITH ILLUSTRATIONS BY FRANK BOOTH. New York: John Lane, 1916. Large, thick octavo. Green cloth-backed gilt lettered boards. Frontis and illustrations. First edition, first state of p.173, with the preferred binding. A couple soft creases in the front free endsheet, light shelf wear at edges, otherwise near fine in the uncommon dust jacket (a few small chips at head and toe of spine). The jacket on this oversize production seldom turns up reasonably intact. ORTON 15. $650.

192. [Dreiser, Theodore (source work)]: Lauren, S.K., et al [screenwriters]: JENNIE GERHARDT RELEASE DIALOGUE SCRIPT.... [Los Angeles]: Paramount Pictures, 5 June 1933. [1],7,7,9,7,8,8,10,9,6 leaves. Legal format. Mimeograph typescript, printed on rectos only, stapled in left margin. Old tape mend to tear in blank portion of title leaf, terminal blank nearly detached, relevant stamps, else very good.

A release dialogue script for the 1933 film adaptation of Dreiser’s novel, dated the day prior to the premiere. S.K. Lauren, Joseph Moncure March, Josephine Lovett and Frank Partos are credited with the script, Marion Gering directed, and Sylvia Sidney, Donald Cook and Mary Astor starred. $150.

193. [Dreiser, Theodore (sourcework)]: [Original Studio Publicity Pressbook for:] JENNIE GERHARDT. [Los Angeles]: Paramount Pictures, [1933]. [16] leaves. Folio (43 x 28 cm). Pictorial self-wrappers. Illustrations. Slightly dusty at edges, a few light finger smudges to white portion of upper wrapper, but an unusually nice copy, very good or better.
The studio publicity campaign pressbook for the U.S. release of the 1933 film adaptation of Dreiser’s novel. S.K. Lauren, Joseph Moncure March, Josephine Lovett and Frank Partos are credited with the script, Marion Gering directed, and Sylvia Sidney, Donald Cook and Mary Astor starred. The film was a B.P. Schulberg production. Includes the usual press campaign material and selection of promotional paper, but as well as the “Jennie Gerhardt Tire Cover,” that would render “every car in town a cruising ballyhoo ....” $125.


A studio publicity campaign pressbook for the French release of 1933 film adaptation of Dreiser’s novel. S.K. Lauren, Joseph Moncure March, Josephine Lovett and Frank Partos are credited with the script, Marion Gering directed, and Sylvia Sidney, Donald Cook and Mary Astor starred. Includes reproductions of the French publicity paper for the film. $125.


First edition of this collection of original poems and translations, all in some fashion relating to wine, beer or spirits. An inscribed presentation copy from “the author,” with authorial corrections in at least three places. GABLER G9315. $125.

Association Copy


First edition of this early work by the French chemist, a prelude to his work leading to the discovery of organic fructose and maltose. This work was translated and published in English in short order. GABLER 19090 (ref). $385.

Primary Influence on Joyce

First edition. One of 400 numbered copies on vélin anglais mécanique, from a total edition of 420. This copy bears the small label of famed Paris literary publisher Léon Vanier on the upper wrapper, implying that he distributed at least a portion of the edition. Vanier published Dujardin’s Les Hantises in 1886. In the years after Dujardin assumed editorship of the *Revue Indépendente*, several of his books appeared under the imprint of the *Revue*, and Vanier published others through the 1890s. Hailed as one of the influential works of proto-stream-of-consciousness narrative, this prose-work enjoyed a second life, and saw a translation by Stuart Gilbert appear in 1938 under the title *We’ll to The Woods No More*. Curiously, Talvart & Place’s entry is uncharacteristically vague about the size of the edition, noting only that it was “tirée à petit nombre.”

$1250.


First edition. Preface by Priscilla Juvelis. Signed on the title by Juvelis, and inscribed by her to the staff of the James S. Copley library on the verso of the first blank. A major study of this period in French bookbinding, including biographies and bibliographies of individual binders.

$100.


First edition of the poet’s third book. One of 250 copies signed by the author (the entire edition). Duncan has inscribed this copy, most likely upon publication, “for the fabulous Mrs. W.D. ‘She is not innocent’ Robert Duncan.” The recipient was Ruth Witt-Diamant, motivating force behind the San Francisco Poetry Center. Her neat ownership signature appears on the front endsheet. A good association copy.

$550.

201. Duncan, Robert: *THE SENTINELS* [caption title]. [Kent, OH: Costmary Press, June 1979]. Folio broadside (44.5 x 29.5 cm). Illustration by the author. Fine.

First edition. Copy ‘Y’ of twenty-six lettered copies, signed by the author, prepared in tribute to Robert Bertholf on the occasion of his departure from Kent State Univ. Only five of the 26 copies were offered for sale at the time. This copy is signed by Duncan in pencil on the recto and in ink on the verso. This printing predates the Square Zero printings by about five months.

$300.


A “revised estimating” draft of this original screenplay by Eastman. The 1973 release starred Jon Voight, Ann Archer, et al, in a very 1970s exploration of the world of a promising young boxer and questions of ambition and integrity.

$225.


Titled and signed by the artist in pencil beneath the image. An unnumbered example, in addition to the 264 copies (with accompanying book) printed for the Print Club of Cleveland. $150.

First edition, the variant state of the binding for the ordinary issue, in black cloth rather than black boards. From an edition specified as consisting of a total of 264 copies, this is copy #124 and is printed on heavy, untrimmed handmade paper. Ostensibly, there were to be ten unnumbered copies for review, but “the frequency with which unnumbered copies appear would indicate that a good many more than the unscheduled ten were so issued” - Gallup. See Gerald Cloud’s informed commentary on the internal and binding variants of this, the first book-length publication of the Ovid Press. The ownership signature “Benj. Gilbert Brooks,” is that of the poet, critic and miscellaneous writer, Benjamin G. Brooks. A tear sheet of his letter to **The New Statesman** (15 Nov. 1930) taking on the “pretentious inaccuracy of Mr. Brian Howard’s article on T.S. Eliot ...” is laid in.

GALLUP A4a. Cloud, JOHN RODKER’S OVID PRESS A BIBLIOGRAPHICAL HISTORY, A5. $3750.

205. Eliot, T.S. [translator]: **ANABASIS. A POEM BY ST.-J. PERSE WITH A TRANSLATION INTO ENGLISH,...** London: Faber & Faber, 1930. Large octavo. Cloth, t.e.g. Endsheets faintly offset (as usual), otherwise a near fine copy in cellophane wrapper, in darkened, edgeworn slipcase with crack at toe of rear panel.

First edition, limited issue. One of 350 numbered copies, specially printed and bound, and signed by Eliot.

GALLUP A16b. $600.

One of 150 Signed Copies


First edition thus, issued in the Haslewood Books series. From a total edition of four hundred and fifty copies, this is one of one hundred and fifty numbered copies, specially printed on Kentish Rag Paper, and signed by Eliot.

GALLUP B15a. $1250.

Presentation Copy

207. Eliot, T.S.: **THE USE OF POETRY AND THE USE OF CRITICISM STUDIES IN THE RELATION OF CRITICISM TO POETRY IN ENGLAND THE CHARLES ELIOT NORTON LECTURES FOR 1932-1933.** Cambridge: Harvard, 1933. Cloth, t.e.g. Modest tanning to endsheets, heavy clipping offset to viii-[ix], otherwise a very good or better copy, in somewhat grubby dust jacket with some shallow chips.


GALLUP A24b. $1750.

Modern Movement Titles


First Faber printing of the first title, first separate edition of the second title, and first editions of the latter two titles. The fourth title is in the preferred binding (sewn rather than stapled). 

First Faber printing of the first title, first separate edition of the second title, and first editions of the latter two titles. The fourth title is in the preferred binding (sewn rather than stapled). **East Coker** first appeared in two forms associated with its publication in *The New English Weekly.*

GALLUP A36c, A37, A39 and A42. MODERN MOVEMENT 92. $1750.


An original working manuscript of the first five chapters of this novel by the prolific popular Anglo-American novelist. The novel was filmed in 1963, starring Jane Fonda, Peter Finch, and Angela Lansbury, and one popular critic describes it as a “turgid soaper.” Of Ms. Ertz’s own reputation Kunitz & Haycraft quote Hamilton Basso in suggesting “that while she is not ‘one of the really fine novelists of our time ... she is a better writer on almost every count than several of her contemporaries who have managed to acquire larger and noisier reputations.” $125.

211. [Esoterica Texas Style]: Evans, William Arthur: [Three Titles Published by the “Institute of Human Technology”]. Dallas: Institute of Human Technology, [ca. 1945-6]. Three volumes. 64;32;62pp. Pictorial wrappers. Portraits and photographs. Usual tanning to cheap paper stock, publisher’s price stickers on each wrapper, but very good.

Two of the three titles are denoted “Special Editions,” and none bear notice of reprinting: Hypnotism; One Foot in Hell; and Understand Your Dreams. The “Institute” was located on Oak Lawn Ave in Dallas, and billed itself as “A Residence and Extension College of Juvenile and Adult Subjective Education and Re-education with Special Courses for Parents.” Its methodology involved the use of a “Psycho-Galvanometer.” Evans claimed a PhD and held the office of President, but from today’s view, seems to have prompted little if anything in the way of digital footprints, other than having been a significant source of inspiration for one of his much more widely known students. At least one account of his career reports that he left for England in the wake of the prosecution, imprisonment and death of Wilhelm Reich. $85.


First edition in French, trade issue, after 25 copies on fine paper. Adapted from the German text by Marc Henry and Charlette Adrianne. OCLC/Worldcat locates a single copy, at the Staatsbibliothek zu Berlin. First published in 1907 as Der Zauberlehrling; this French translation precedes the first edition in English. “The best of the Frank Braun stories” - Bleiler. BLEILEER (SUPERNATURAL) 616. $100.

A production draft of this adaptation to television of Howard Fast’s 1977 novel. The 1979 release, directed by Alvin J. Levi, was nominated for a Golden Globe as Best TV Movie. The length of the script reflects the 240 minute running time, and according to info on the title-leaf, this draft incorporates revisions made four days prior to the scheduled start of shooting. An interesting juxtaposition: while Fast was a notably uncooperative witness before theHUAC and suffered from the Blacklist, Collins disavowed his earlier associations and followed a different path. $165.


First British edition of Faulkner’s first novel. Hughes, along with Arnold Bennett’s enthusiastic review of The Sound and The Fury, were instrumental in getting Chatto & Windus to take on Faulkner. The disclaimer, “Not a ‘War Book’,” is emblazoned on the upper wrapper panel. A 4pp. leaflet of publisher’s adverts is laid in front.

PETESEN A2i. MASSEY 310. $1500.

215. Faulkner, William: IDYLL IN THE DESERT. New York: Random House, 1931. Marbled paper over boards, printed label. Very minor rubbing to the lower edges, small bookseller’s ticket on rear pastedown, but a fine copy in glassine dust jacket, the latter showing a couple tiny chips and a handful of closed edge-tears.

First edition. One of four hundred numbered copies, signed by the author (the entire edition).

PETESEN 10a. MASSEY 611. $2000.

216. [Faulkner, William (sourcework)]: Maddow, Ben [screenwriter]: [Original Australian Daybill for:] INTRUDER IN THE DUST. Sydney: MGM, [ca. 1950]. Folio. Vintage pictorial daybill poster (30 X 13.25”, 76 X 34cm). Folded, as issued. Additional horizontal fold, some creasing and short edge tears confined to blank margins, remnants of two Australian exhibition squibs affixed to top edge, slightly overlapping the top edge of the image; a good example of an uncommon and fragile poster.

An original daybill poster for the Australian release of the 1949 film adaptation of Faulkner’s novel, based on a screenplay by Ben Maddow, directed by Clarence Brown, and starring David Brian, Claude Jarman, Jr., Will Geer, et al. The poster and imagery underscore the emblazoned caption, “It’s Sensational!” The US release occurred in late 1949, with distribution elsewhere waiting until 1950 (or later). $100.

217. [Faulkner, William (sourcework)]: [Pictorial Studio Window Card for:] SANCTUARY. [Los Angeles]: Zanuck/Twentieth Century-Fox, 1961. Folio (56 x 35 cm). Mild tanning of stock, patch of surface abrasion on blank verso, but very good or somewhat better.

A pictorial window card issued to promote the second film adaptation of Faulkner’s novel, based on a screenplay by James Poe, directed by Tony Richardson, and starring Lee Remick, Yves Montand, Bradford Dillman, Odetta and Strother Martin. Sanctuary was previously filmed in 1933 as the highly controversial pre-code The Story Of Temple Drake. Faulkner’s Nobel laureateship is included in the promotion. $100.

The Dedication Copy


First edition. Illustrated with 55 wood engravings by Favet, 26 of them full-page, the remainder as ornaments (this copy lacks one of the main woodcuts, ‘F’ in the sequence, but it is present in the extra suite). This is copy “XI” of 27 copies numbered in Roman, hors commerce,
in addition to 200 regular numbered copies, and 70 in deluxe formats, all printed on Vélin Crèvecoeur du Marais. It contains two duplicate suites of the woodcuts, one in sanguine on pur fil Johannot, and one with the woodcuts printed against a gray background. The text is dedicated “A mes très chers amis Ina Helen et à Harold C. Geyer ....” The half-title of this copy bears a 13-line presentation inscription, signed by Favet, to Harold C. and Ina Helen Geyer, dated 23 July 1955, extending the dedication of this work to them. Favet was an accomplished bookplate artist. $375.


First edition of the third number in this annual series. Frank Shay is denoted the ‘Almanacker’, C.D. Harvey the ‘Scrivener’, and Manly Wade Wellman the ‘Jongleur’. Other contributors include Claude McKay and Maxwell Bodenheim. $85.

220. Fénelon, François de Salignac de La Mothe: A DEMONSTRATION OF THE EXISTENCE AND ATTRIBUTES OF GOD, DRAWN FROM THE KNOWLEDGE OF NATURE, FROM PROOFS PURELY INTELLECTUAL, AND FROM THE IDEA OF THE INFINITE HIMSELF. London: Printed for W. Taylor, 1720. [8],336pp. 12mo. Late 19th century 3/4 red morocco, t.e.g. Engraved frontis portrait. Bookplate, small ink number on verso of title, residue of small paper label on spine (i.e. properly deaccessioned from an institution), trace of gilding seepage at top extremity of fore-edge, modest tanning and foxing, otherwise a very good copy.

Denoted the “Second Edition, with large additions,” although ESTC locates copies of a 1714 edition from Taylor making the same claim. The first edition of Abel Boyer’s translation appeared in 1713. A poem by William Cavendish that was an addition to the second edition of 1714 does not make a reappearance here.

ESTC T84053. $350.


First edition, limited issue. In addition to 150 numbered copies, specially printed and bound, and signed by the author, this is a one of an unknown number of signed copies denoted as “out of series.”

HARRISON, NEWTH & CANDIDO, p. 72. $100.

Fielding’s Molière


First edition of Fielding’s adaptation to the English stage of Molière’s L’Avare, which was in turn derived from Plautus. The play met with some success, and Colley Cibber contributed an Epilogue, and “A Friend” contributed a Prologue. The prelims include a particularly detailed advertisement for an edition of English adaptations of Molière’s Comedies. As noted
in ESTC, G₂ is incorrectly signed G₃, and like the Hyde copy described in Ximenes’ Fielding Catalogue (list 92), the last two leaves of the prelims are unsigned.

CROSS III:297. ESTC N4473. $400.


First edition of Fielding’s most successful play, bound up with the terminal catalogue.

CROSS III:299. ROTHESCHILD 840. ESTC T89781. $450.

225. Fielding, Henry: **THE HISTORY OF TOM JONES, A FOUNDLING.** London: Printed for A. Millar, 1749. Six volumes. lxii,[2(errata)],214,[blank]; [2],324; [2],370,[blank]; [2],312; [2],294; [2],304pp. 12mo. Contemporary calf, neatly rebacked to style, raised bands, gilt labels. Engraved armorial bookplate in each volume (“E Cura Quies” signed ‘AB’), offset to margins of prelims and endleaves from binding, small red ink smudge on title of volume 6, otherwise a very good set.

First edition of Fielding’s masterpiece, and one of the key 18th century novels. The first edition consisted of 2000 copies, and these were virtually all spoken for prior to the formal day of publication. The copies of the first edition are distinguished, as here, by the presence of the page of errata following the table of contents in the first volume. The errata were corrected and the page taken over by the enlargement of the contents in the unmarked second edition of 1500 copies, which was ordered after the first edition was exhausted. Both editions were in circulation on the formal publication day of 28 February. This set exhibits the usual cancels as noted in Rothschild, and B₅ in volume VI is unsigned.


First edition of this early Hollywood mug book, including portraits and textual notes about actors and actresses, directors, studio heads and other camp followers. There are also sections devoted to specific studios. $125.

228. [Film History]: Dost, Wilhelm: **GESCHICHTE DER KINEMATOGRAPHIE.** Halle: Verlag Wilhelm Knapp, 1925. 51,[1]pp. Printed wrappers. Spine somewhat chipped, but sound, slight tanning, but about very good.
First edition. A brief summary overview of the chronology of technical developments up through about 1908, including Edison, Muybridge, Lumiere, et al. Dost is more widely known for his early history of the Daguerreotype process. $125.

One of One Hundred Signed


The special deluxe issue of this number featuring Eric Fischl, with an original aquatint (with sugar lift) by Fischl bound in, limited to one hundred copies numbered and signed by the artist in the margin. $1000.


231. Fitzgerald, F. Scott: THE GREAT GATSBY. New York: Scribner, 1925. Green cloth, stamped in gilt and blind. Christmas 1925 gift inscription on free endsheet, along with later collector’s ownership signature and bookplate (the latter on the front pastedown), small finger-tip size smudge on free endsheet, spine ends very slightly worn, spine gilding intact but slightly oxidized; a very good, sound copy, without dust jacket. First edition, first printing, with the requisite typographic features at 60.16, 119.22, 165.16 & 29, 205.9-10, and 211.7-8. MODERN MOVEMENT 48. BRUCCOLI A11.l.a. $2750.


First edition. Preface by Gaston Bachelard. One of 250 numbered copies, from a total edition of 260 copies printed on Vergé de Montval by Frazier-Soye, with the engravings printed by Georges Leblanc. A separate 4pp. key to the engravings (printing them in reduced size) is laid in back. A highly appealing work by this former student at the Bauhaus under Albers and later associate with Friedlander at the Hermitage Studio. Flocon’s specialization in burin engraving, coupled with his practical and technical explorations of perspective (including the first theoretical exposé of curvilinear perspective) and space, produced a body of work fascinating in its melding of precision and imagination. MONOD 4752. $650.


An unspecified draft of this unproduced adaptation to the screen of a novel by Reginald Arkell. MGM signed John Ford to direct this film, and although he was enthusiastic about the project and the script, the studio rejected the script and the project was shelved. Ford
envisioned the film, which deals with the interrelations between U.S. military forces and the locals in a small English town, would be similar in tone to The Quiet Man. The upper wrapper bears the name “Chad Everett” in pencil; he would have been an appropriate potential cast member for the film had it come to fruition.


234. Fowles, John: THE COLLECTOR. London: Cape, [1963]. Printed house logo wrappers. Light crease to rear wrapper, otherwise near fine in the presumed earliest form of the proof dust jacket, which is oversized and consequently a bit wrinkled at the crown of the spine panel.

“Uncorrected proof” of the first edition of the author’s first book, with his later solicited signed inscription on the title-page. The jacket on this copy bears only the artwork on the front and spine panels, without any letterpress (except that incorporated in the art) whatsoever. Copies of this formerly uncommon proof, when in one of the proof forms of the dust jacket, remain uncommon. $2000.


A very substantial publicity presskit for the U.S. distribution of the film adaptation by Harold Pinter of the John Fowles novel, directed by Karel Reisz, and starring Meryl Streep in the title role, in company with Jeremy Irons. Major portions of the production were filmed in Lyme Regis, Fowles’ home. Harold Pinter very ingeniously transformed the novel’s dual narrative into a film within a film, to the author’s delight. Nominated for 1982 Oscars in five categories, and nominated in eleven categories of the BAFTA Awards, winning in two. Additionally, the film received numerous wins and nominations by other award-granting bodies including, but not limited to, a Golden Globes win by Meryl Streep for Best Actress. $125.


First edition in this format, the text in French. Illustrated with twenty original lithographs, printed from the stone, by William Einstein. One of one hundred and fifty copies only. An AIGA Fifty Award winner for its year. $100.


Presentation Copy

First separate edition. One of 750 numbered copies, signed by the author. Woodcut by J.J. Lanes. This copy bears the author’s additional presentation inscription on the front free endsheet: “To George Cohn from his old old friend in memory of good talks[.] Robert Frost Cambridge Mass Jan 13 1956.”

CRANE A6.2. $1250.

240. [Fuller, Thomas, et al]: **ABEL REDEVIVUS: OR, THE DEAD YET SPEAKING. THE LIVES AND DEATHS OF THE MODERNE DIVINES. WRITTEN BY SEVERALL ABLE AND LEARNED MEN (WHOSE NAMES YE SHALL FINDE IN THE EPISTLE TO THE READER.) AND NOW DIGESTED INTO ONE VOLUMNE, FOR THE BENEFIT AND SATISFACTION OF ALL THOSE THAT DESIRE TO BE ACQUAINTED WITH THE PATHS OF PIETY AND VIRTUE.**

London: Printed by Tho. Brudenell for John Stafford, 1651 [i.e. 1652]. [10],[blank],440 [i.e. 430],[2-plate],[18],441-599 [i.e. 596]pp. Small quarto. Contemporary calf, rebacked in plain calf in the 20th century, with new endsheets and gilt label. Engraved frontis, plate and portraits. Small tidemark to blank C2, worm track in fore-margin from 4R1 to end, a few scattered marginal smudges, tiny mended tear in fore-edge of title, still a reasonably good, crisp copy.

First edition, first issue, with the engraved frontis/title by Vaugahn dated 1651. The engraved portrait of Jerome of Prague is omitted from p. 21 in this copy, as is sometimes the case, blank C2 is present, and the final page is misnumbered 599. The portrait of Fuller added to the later issues of the first edition sheets is, naturally, not present here. In addition to Fuller, Daniel Featley, Thomas Gataker and others contributed biographical sketches, and Francis and John Quarles contributed occasional verse. The portrait and life of Lancelot Andrewes were also distributed as a separate.

ESTC R177335. WING F2400. KEYNES (Contributions) IV. $950.


Second edition of Garland’s third book, with a revised subtitle, first published in 1892 in Chicago with the subtitle “A Dramatic Story.” Inscribed and signed on the half-title: “A study of contemporary legislation.” Garland had originally conceived the work, which is based on a real case of political corruption involving bribery by railroad interests, as a play, which actually had a trial production. But its lack of success led to its reconception as a novel. WRIGHT III:2117 (1st ed). $75.


First edition. Inscribed and signed by the author at a later date on the front free endsheet: “This was first printed in the Chap-Book in Chicago. Hamlin Garland New York City ....” SMITH G-61. $85.


Revised edition of some of the material from Wayside Courtships (1897), with a prefatory note. Inscribed by the author on the front free endsheet: “A companion volume to Main Travelled Roads written at the same time and with the same general impulse toward the truth as I saw it. Hamlin Garland Chicago 1910.” Garland has signed it again at the end of the introductory poem. SMITH G-63. $100.


The “Border Edition.” Inscribed and signed by Garland on the front free endsheet, with a ten-line manuscript poem, and signed again and dated by him at the beginning and conclusion of his foreword (“Los Angeles - 1938”). $75.


250. Gavarni [pseud. of Sulpice-Guillaume Chevalier]: **KEAPSAKE DES ENFANTS POUR 1840** [wrapper title]. [Paris]: Beauger & Cie, 1840. Quarto (31 x 23.8 cm). Late 19th century
cloth and marbled boards, gilt morocco spine label, original wrappers bound in (upper wrapper pictorial, lower wrapper unprinted). Scattered foxing, binding a bit rubbed and hand-soiled, but very good.

A charming album made up solely of twelve original monochrome plates of children, lithographed by Coulon after Gavarni’s designs.  $550.


First separate edition, one of “a few copies” specially bound as separates, the remainder appearing as inserts into the Spring 1960 issue of The Massachusetts Review. Also includes the text of Brecht’s "Notes on the Barlach Exhibition."
BASKIN 23.  $75.


First edition in English of Edward Gibbon’s first published work, following its publication in French (in London) by three years. This edition omits the text of the “Avis au lectuer,” as well as Dr. Maty’s letter to the author which had appeared in the French edition.
NORTON 6. ROTHSCILD 939. ESTC T79690.  $750.


First edition in this format. Introduction by Helen Vendler. One of two hundred numbered copies (of 226), printed on Saunders mould-made paper, signed by the author, and by the artist in the lower margin of the lithograph.
$800.


$75.


First edition. A substantial report, with a preface by the head of the Municipal Laboratory, concerning the laws affecting, and means of detecting, adulteration of food stuffs, including water, wine, beer, cider, liquors, vinegar, chocolate, and more. The volume concludes with reports of the laboratory’s work on perfume, the use of photography in the laboratory, and experiments using electric lighting in theatres. A second volume of additional reports appeared in 1885. Uncommon in North America: OCLC locates a copy at Columbia, but the other locations, spread over a number of records, are all European.
OCLC: 30662221.
256. [Golden Cockerel Press]: THE PSALTER OR PSALMS OF DAVID TAKEN FROM THE BOOK OF COMMON PRAYER. [Waltham St. Lawrence]: Golden Cockerel Press, [1927 i.e. January 1928]. Large octavo. Medium blue polished buckram, t.e.g., others untrimmed. Initials printed variously in red, blue or black. One of 500 numbered copies printed on handmade paper. Spine sunned, some bubbling to cloth on lower board, internally very good or better, without dust jacket. There was no deluxe issue of this title. CHANTICLEER 54. $100.


258. [Goldman, William]: Osborne, William, et al [screenwriters]: TWINS ... [Np]. 27 April - 9 May 1988. [1],140 leaves altered by lettered inserts. Quarto. Photomechanically duplicated typescript, printed on rectos only. Bradbound in plain stiff wrappers. Title lettered on spine, with residue from spine label, otherwise very good. Denoted a “Consolidated Fourth Draft,” but with additional dated revises extending over the span noted above. In this draft, the screenplay is credited to William Osborne and William Davies, with “revisions by Timothy Harris, Herschel Weingrod and William Goldman.” However, Goldman’s contributions were uncredited for the December 1988 release, directed by Irving Reitman, starring Arnold Schwarzenegger and Danny DeVito. $125.

259. Goldman, William [screenwriter]: THE SEA KINGS A PIRATE MOVIE. [Century City]: 20th Century Fox, April 1991. [1],133 leaves. Quarto. Photomechanically reproduced typescript, printed on rectos only. Bradbound in salmon pink studio logo wrappers. Upper wrapper vertically creased from reading, a few minor incidents of faint spotting, but very good. Denoted a second draft of this original, and evidently unproduced, screenplay by Goldman, based on the historical characters Edward “Blackbeard” Teach and Stede Bonnet. $175.


261. [Goldsmith, Oliver]: THE VICAR OF WAKEFIELD: A TALE. SUPPOSED TO BE WRITTEN BY HIMSELF. Salisbury: Printed by B. Collins, for F. Newbery, 1766. Two volumes. [4],214,[2 (blank)];[2],223,[1]pp. 12mo. Contemporary calf, rebacked to style with the original backstrips laid down. Contemporary bookplate in first volume (Walbancke); heavy offsetting from calf turn-ins to margins of endsheets, prelims and terminal leaves, upper quarter portion of binder’s free endsheet in second volume torn away, a few signatures starting slightly, but a good set. Enclosed in a full morocco solander case by Riviere.

First edition. The edition was burdened with a number of typographic errors or omissions (such as the omission of the word ‘husband’ in the first line of I:15, the misspelling ‘Waekcfield’ in the headline of II:95, etc.), the most significant of which have been sorted into four variants. This set is of the second variant, with no catchword on I:213, with the corrected catchword on II:39, and page 159 correctly numbered. This edition printed in Salisbury pre-
cedes the first London printing by slightly over two months, although publication was some
four years after the rights to the manuscript were sold to the publisher by Samuel Johnson
on Goldsmith’s behalf. The delay has been ascribed, variously, to Goldsmith’s revisions, or
to the publishers’ reticence to commit to printing the work until Goldsmith had established a
reputation. Over the next century, it became one of the most popular novels of its generation.
GROlier ENGLISH HUNDRED 53. ROTHsCILD 1028. SCOTT 173ff. ESTC T146176.
BLOCK, p.89. NCBEL II:1197. $5850.

262. [Goodis, David (sourcework)], and Truffaut, François [director / screenwriter]: [Studio
Original 11 x 14” color studio lobby card. Crease in top left margin, crayon display date on
blank verso, else about fine.

Card #6 of the set of lobby cards issued by Astor Pictures to promote the US release of Truf-
faut’s adaptation of Goodis’s 1956 novel, Down There. The film was originally released in
France in 1960 as Tirez Sur Le Pianiste, starring Charles Aznavour and Marie Dubois. $150.

263. Goulding, F. R.: MAROONER’S ISLAND; OR, DR. GORDON IN SEARCH OF HIS
12mo. Gilt decorated plum cloth. Frontis and plates. Second edition (impression?) of this
highly popular work, evidently printed from stereos based on the 1868 New York edition.
Spine a trace sunned, but a very good, bright copy. $125.

very good copy in lightly worn pictorial dust jacket with a few shallow chips at the crown of
the spine, a short closed tear, and some modest soiling.

First edition. Inscribed by the author to Stephen Vincent and Rosemary Benet. A continu-
ation of Grant’s multi-generational account of a Boston family, in this case, beginning with
the Great War and moving into the 1920s.
HANNA 1474.   $95.

265. Graves, Robert: POEMS 1929. Hammersmith: Printed and Published at The Seizin Press,
1929. Polished green buckram. First edition, issued as Seizin Three. One of 225 numbered
copies, signed by the author. Typical light tanning of endsheets, spine a bit sunned, otherwise
near fine. $450.

paper over boards. Small mark inherent to paper on upper board, else fine in slightly used
glassine wrapper.

First edition, limited issue. One of 250 numbered copies on handmade paper, specially bound
and signed by the author. Somewhat less common than the generous limitation would suggest.
HIGGINSON & WILLIAMS A68b.  $300.

octavo. Contemporary calf, spine gilt extra, gilt title label. Bound with the half-title. Light
scattered foxing, early gift inscription on front pastedown, otherwise a very nice copy. Half
morocco slipcase.

First London printing of the collected edition; similar editions appeared in the same year in
Dublin and Glasgow. Laid in is an old catalogue slip from NY bookseller Alwin J. Scheuer.
Contains the first appearance of “The Fatal Sisters”, “The Descent of Odin”, and “The Tri-
umphs of Owen.”
ROThSCHILD 1071. NORTHUP 52. ESTC T136298.  $750.

269. [Greene, Graham (sourcework)]: [Group of Seven Color Studio Lobby Cards for:] THE FALLEN IDOL. [Hollywood]: Selznick Releasing Organization, 1949. Seven original 11 x 14” color studio lobby cards. Some minor spots of soiling and a bit of corner curling, but very good or better. A set of seven of the eight lobby cards issued to promote the US release of Greene’s own reconception and adaptation to the screen of “The Basement Room,” wanting the title-card. The film, released in the U.K. in 1948, was directed by Carol Reed, and starred Ralph Richardson, Michele Morgan, Sonia Dresdel, Jack Hawkins, et al. Greene’s screenplay was nominated for an Academy Award and NBA award, and won at the Venice Film Festival, and was published in company with The Third Man in 1950. WOBBE D10. $150.

270. [Greene, Graham (subject)]: Ferguson, James: [Original Ink Portrait of Graham Greene for the FINANCIAL TIMES]. [Cookham, Berks: The Artist, 1991]. Folio (17 3/4 x 8”; 45 x 20 cm to mat edges). Black ink on art paper, attractively matted and framed under Plexi. A stylized portrait of Greene prepared to accompany the announcement that appeared in the Financial Times, 4 April 1991, the day following his death. A photocopy of the portrait in the context of the page of the FT is affixed to the verso of the frame and exhibits slight variations made for press. The portrayal of Greene is unmistakable, showing him with a well-traveled valise, tucking a cross and rosary into his vest pocket, preparing to depart on a trip. $950.

Hire (the British title for the novel) in 1942 using Burnett and Maltz’s script, this remake was James Cagney’s directorial debut, and starred Robert Ivers and Georgann Johnson. Please note dimensions: this is a very large poster. $150.


First edition, ordinary issue. One of 150 numbered copies, of 200, printed on Arches, and signed by the author. $100.


One of three hundred copies printed on handmade paper at the Village Press by Frederic and Bertha Goudy, utilizing William Morris’s Albion hand-press. Issued as one of a series of six titles commissioned by the Club from distinguished American printers.

CARY 167. RANSOM (VILLAGE) 29. $55.


First edition in this format. One of four hundred copies only, printed on Arches. Introduction by Harry T. Peters. $150.

275. Guarini, Giovanni Battista: IL PASTOR FIDO, TRAGICOMMEDIA PASTORALE ... [bound with:] COMPENDIO DELLA POESIA TRAGICOMICA, TRATTO DAI DVO VERATI. Venice: Apresso Gio Battista Ciotti, 1602. [30],488;[12],64pp. (with some errors in numbering corrected in ms. in an early hand). Sq. octavo. Slightly later full vellum, gilt label. Engraved title and six engraved plates (but lacking the frontis portrait). Ornamental head and tailpieces. Crested bookplate of the “Bibliotheca Aloissi Marsuzi Jacobi F.” on front pastedown (with earlier inscription cut away from pastedown); 1799 acquisition inscription on free endsheet (along with residue of another bookplate), early patch of paper repair on verso of title (to all appearances strengthening some thinning where an early stamp was removed), some scattered foxing and occasional marginal tidemarks, an early ink annotation here and there, two label shadows on spine, but a sound, if flawed, copy.

The first illustrated edition, and a textually significant edition as well, of Guarini’s influential pastoral tragicomedy, incorporating his notes, and accompanied by the supplementary essay by him on the genre which, though printed separately, properly belongs with it. “... Edition estimée et peu commune ...” - Brunet. The plates accompany each Act, and are attributed to Francesco Valesio (only one is signed). BRUNET II:1775. GAMBA 556. $550.


First edition. The French text is printed in parallel with translations into English by Joshua Warsky. Copy #14 of 45 numbered copies (and 5 horns commerce copies) printed on Vélin d’Arches, and signed by the poet, the artist Julius Baltazar, and the translator. The first 12 copies featured original enhancements by the artist. $450.

First U.S. edition, extensively revised, of the author’s second book, in the first state of the wrappers (without the label bearing a blurb by A. Alvarez). One of a total edition of 1500 copies. This copy is signed by Gunn on the title.

HAGSTROM & BIXBY A2c. $200.

278. Gunn, Thom: **FIGHTING TERMS.** London: Faber and Faber, [1970]. Stiff printed wrappers. Wrappers a bit soiled and marked, but a good association copy.

First printing in this format, as a “Faber Paper Covered Edition,” following the 1962 revised text. Inscribed “with love” by Gunn to Julian Symons in 1973. $85.


HAGSTROM & BIXBY A15b. $40.


First edition. One of twenty lettered copies, signed by the author, printed on handmade paper and specially cased, from a total edition of ninety copies printed by hand by David Brooks at the Massey Press. Title-page illustration by Mary Harman. Published to benefit the “Body Politic Defence Fund.” $250.


Later printing (first published in 1883). Inscribed by the author on the verso of the preliminary blank, opposite the title-page: “This book carries with it the pleasant memories of Pine Hurst and the hopes for a pleasant Spring and Summer Edward E. Hale March 31, 1898, Pine Hurst [Holly (?) indecipherable].” $150.

**Association Copy**

282. Hamerton, Philip Gilbert: **ETCHING & ETCHERS.** London: Macmillan & Co., 1868. xxvi,354pp. Large, thick octavo. Half gilt calf and gilt decorated cloth, a.e.g. Illustrated with 35 etched plates. Binding rubbed, worn along edges and foretips, pp.145-152 present but signature bound out of sequence (after p.136), inner hinges somewhat crudely mended, moderate scattered foxing (including to a number of the plates), but a sound, if somewhat used, complete copy.

First edition. An excellent association copy, inscribed on the front blank: “Thomas S. Noble June 16, 1871 With the Regards of his pupils.” The recipient, American painter Thomas Satterwhite Noble (1835-1907), was invited in 1869 to become the first head of the McMicken School of Design in Cincinnati. This well-used gift from his students bears subsequent family gift inscriptions between generations of the Noble-Welleck family. Hamerton’s treatise on etching was quite popular and appeared in several following editions.
in the UK and US. It is notable for its inclusion of original prints of etchings by a number of contemporary and historical artists. “He took pride in offering his readers an impression from an original Rembrandt plate ["Jacob and Laban"] printed by the Parisian etching specialist Auguste Delâtre. The author explains having to choose an obscure plate for the purpose, as the best-known subjects had by then been worn down to the point that their lines retained little ink and they printed ‘ghosts’” - Metropolitan Museum Online Catalogue.

$3250.


First edition. Preface by George Boas. Inscribed and signed by the author on the title-page. A significant compilation of symbols, alphabets, ornaments, and patterns. One of an unknown number of unnumbered copies, in addition to 750 numbered copies printed by Meriden Gravure from type composed at the Yale University Press.   $65.

Inscribed to His Future Wife

284. Hardy, Thomas [ed]: SELECT POEMS OF WILLIAM BARNES. CHOSEN AND EDITED WITH A PREFACE AND GLOSSARIAL NOTES BY THOMAS HARDY. London: Henry Frowde, 1908. Original elaborately gilt decorated cloth, t.e.g., ribbon marker. Usual foxing to endsheets, otherwise a fine copy in lightly frayed and smudged (but very scarce) dust jacket. Slipcase. From the collection of Frederick B. Adams, Jr., with his bookplate.

First edition (one of 2000 copies printed). A superb presentation copy, inscribed by Hardy in the month of publication to his future second wife, Florence Dugdale: “Miss F.E. Dugdale: with the Editor’s kind regards. November 1908.” With an autograph correction by Hardy on p. iv and a few pencil markings in the text. This is one of two presentation copies singled out by Purdy for mention. “…Hardy’s most considerable tribute to a Dorset man whom he had known ‘well and long’, whose friendship he had cherished, and whose poetry had in some measure influenced his own. It entailed uncongenial work of a critical and editorial nature he would hardly have assumed under other circumstances …” - Purdy.

PURDY, pp. 135-7.   $10,000.

Selznick’s Unrealized Tess of the D’Urbervilles

285. [Hardy, Thomas (source work)]; Scott, Allan [screenwriter]: [Two Drafts of a Script for an Unproduced Film Version of:] TESS OF THE D’URBERVILLES. [Culver City]: Vanguard Films, Inc. / The Selznick Studio, 12 January 1947 through [ca. 1948]. Two volumes. Quarto. Mimeographed typescript, printed on rectos only. Bradbound in wrappers (stencil-printed and printed). First item lacks blank lower wrapper, otherwise very good to near fine.

Two development scripts undertaken for a film version of Hardy’s novel which never came to fruition, made up of the following: a) A “Complete Script” of Scott’s full screenplay, [1],244 leaves, 12 July 1946, re-run 12 January 1947; and b) an unspecified but revised draft of Scott’s screenplay, undated, [1],253 leaves, in canary yellow printed Selznick Studio wrappers. Work on the film progressed to a point where an entirely different reworking of the script by Clemence Dane was undertaken, but the project was canceled. Had it come to fruition, this would have been the third film version of Tess, after the now lost silent versions of 1913 and 1924. As it turned out, a third version would need to wait until award-winning 1979/80 Polanski version, Tess.   $900.

First edition. With the large, engraved bookplate of attorney, Arthur Leonard Ross, bearing a clipped 1926 Christmas inscription from Harris inset below it. Opposite is a 1959 gift inscription to Ross from a third party “to complete your collection on [sic] Frank Harris.” Ross was Harris’s attorney and executor, a backer of the Provincetown Players, and confidant and attorney for Emma Goldman. A decent association copy.

NCBEL IV:1054. $125.


First edition in book form. One of twenty-six lettered copies, specially bound, in addition to one hundred numbered copies, handprinted on *Arches* in Centaur type by Barry Magid, and signed by the author. The illustrations are by Deborah Norden.

ORR & TORREY A26.b. $650.

### The Third Recorded Copy


First and only edition of this anonymously published poem in 38 stanzas treating the tempestuous nature of mental disorders, contrasted with the relative tranquility of death:

> “Far more dreadful than the call [!] Of Death, tho’ dreadful that may be [!] Is the fiat that fixes a leaden thrall [!] On the mind, and buries all [!] Its hopes beneath a sombre pall! [!] This, this is agony! [!] Surely this is death in life, [!] With sorrow and suffering hourly rife!”

There is an early manuscript correction in the final stanza. The former owner of this copy went to considerable lengths to try and pin down authorship, and four small leaves of typed notes are enclosed in the slipcase, recording exchanges with librarians and researchers. The conclusion reached in those notes, and supported by subsequent research by this cataloguer, and by Prof. E. Charles Nelson, and Gerard Long at the Natl. Library of Ireland is that the author can now be said with certainty to be William Henry Harvey, the Irish botanist. A note in “An Annotated Bibliography of the Irish botanist William Henry Harvey (1811-1866)” by J.A. Parnell and Prof. Charles Nelson in the *Archives Of Natural History*, 29:2, 2002, pp. 213-44, makes reference to both a printed and a manuscript copy of a poem of the same title, sold at the sale of John Todhunter’s library (18 November 1931), but subsequently not located. There is a copy, in printed wrappers, located at the National Library of Ireland, concealed to an extent by its former erroneous attribution to “William Harvey Hamilton” (now corrected), but no copies are recorded in OCLC/Worldcat or COPAC, and although imprints by Webb are represented in Bradshaw, the works of our poet / botanist are not. This copy is also accompanied by a photocopy of Prof. E. Charles Nelson’s recent contribution to the “Short Notes” section of the *Archives Of Natural History* (2019) detailing the final attribution of this title to William H. Harvey, as well as the same attribution to the formerly unrecorded 1830 pamphlet poem, **Myself: A Poem Canto I, II.** Dublin: R.D. Webb, 1830. $650.


WATTERS, p.63. $150.


293. Hemingway, Ernest: A MOVEABLE FEAST. New York: Charles Scribner’s Sons, [1964]. Gilt cloth and paper over boards. Photographs. Very slight lean, otherwise near fine in very good or better dust jacket (vertical stripe of rubbing and some dust smudging to rear panel, minor shelfwear to tips and spine ends). First edition, first printing (one of 85,000 copies), primary binding. Hemingway’s posthumously unleashed memoir of his place in Paris in the 1920s. At least eight years after publication, Scribner supplied copies for trade orders with the denotation of the 1st printing, but in the BOMC binding, and the normally priced trade dust jacket.  GRISSOM A.36.1.a. Sold.


An original lobby card (#6 in the sequence) for this third go at an adaptation to the screen of Hemingway’s novel, To Have and Have Not, in this case transposing the setting into the early days of the Cuban Revolution. The screenplay for this adaptation was written by Daniel Mainwaring, Paul Monash, and an uncredited Ben Hecht. Audie Murphy, Patricia Owens and Eddie Albert starred, under the direction of Don Siegel. $125.


A “Revised Version” of this pre-production script of Henley’s own adaptation to the screen of her Pulitzer-winning play. Directed by Bruce Beresford, the 1986 film starred Diane Keaton, Sissy Spacek, Jessica Lange, Sam Shepherd, Tess Harper, et al. Henley was nominated for an Academy Award for her script. $175.

Inscribed to His Wife


First edition of the author’s breakthrough collection, inscribed by him to his wife: “First Copy. 15/4/’92 To A.J.H. dd. H." With the Henley family sale slip laid in. KRISHNAMURTI 303. $450.


The sixth edition, “with considerable improvements,” of this standard introductory work, first published in 1775, and reprinted frequently thereafter, with editions appearing well into the mid-19th century. ESTC locates three copies in North America.

ESTC T113900. $225.

First edition of this anonymously published epistle by one of Pope's frequent objects of scorn, published shortly after Hervey's falling out with Frederick, Prince of Wales. Hervey is best remembered for his posthumously published Memoirs..., and in some quarters for his barely concealed bisexual attachments. While amply represented in institutional locations, now somewhat uncommon in commerce. FOXON H157. ESTC T32805. $375.

303. Herzfeld, John [screenwriter]: VOICES. [Culver City]: Metro-Goldwyn-Mayer, 27 October 1977 - 3 January 1978. 134 leaves, altered by revisions and inserts. Quarto. Mechanically reproduced typescript, printed on rectos only of white, salmon, yellow, blue, green and gold-enrod stock. Bradbound in studio wrappers. Ink name (see below), wrappers dust spotted and a bit used, light foxing at edges, but a good copy, internally very good.

A heavily revised draft of this original screenplay, Herzfeld's first studio screenwriting credit. Robert Markowitz directed the March 1979 release, starring Michael Ontkean, Amy Irving, Alex Rocco, et al. Herzfeld's later career has spanned both television and screen writing, among the latter 2 Days in The Valley and 15 Minutes. With the ownership signature of Les Lazarowitz, credited sound man for the production. $150.

304. [Hichens, Robert (source work)]: Waller, Lewis [screenwriter]: THE PARADINE CASE ... SCREENPLAY BY ... [caption title]. [Culver City]: Vanguard Films, Inc., 9 October 1934, rerun 25 April 1946. [1],124 leaves. Quarto. Mimeographed typescript, printed on rectos only. Bradbound with lower wrapper, but upper wrapper absent. Very good.

A studio rerun of an unspecified draft of this early, unproduced adaptation to the screen of Hichens' 1933 novel, reproduced as a prelude to the process which culminated in the 1947 Selznick production, directed by Alfred Hitchcock. According to one source, Selznick had acquired the film rights to the novel prior to its publication, but submission of preliminary scripts to the Breen Office resulted in assurances that it would not pass muster according to the PCA. So, the project was shelved until a decade later. $200.

305. [Himes, Chester (sourcework)]: [Original Studio Publicity Campaign Presskit for:] COME BACK CHARLESTON BLUE. [Burbank]: Warner Brothers, [1972]. [30] leaves, plus ten stills. Quarto. Loose and stapled sheets of mimeographed typescript, accompanied by ten 8 x 10" (with some variation) borderless b & w stills. About fine, inserted into lightly smudged and rubbed generic Warner Bros. publicity folder.


306. [Hogarth, William]: Ireland, John: HOGARTH ILLUSTRATED [with:] A SUPPLEMENT TO HOGARTH ILLUSTRATED; COMPILED FROM HIS ORIGINAL MANUSCRIPTS. IN THE POSSESSION OF JOHN IRELAND.... London: Published for ... J. and J. Boydell ... and at The Shakespeare Gallery, August 1793 [and:] London: Published for the Author [et al] March 1798. Three volumes. [8],cxxii,223,[1]; [4],357,8pp. plus plates, facsimiles and engraved extra titles. Supplement: xxi,380pp. plus plates and engraved extra titles. Large octavo (24 x 15.5 cm). Handsome 20th century calf, raised bands, gilt labels, in contemporary style. Portrait and frontispieces. Some foxing, offsetting and spotting to the plates; bookplate in each volume, a good, sound set, handsomely bound.

Second edition, “corrected,” of the first work, and first edition of the Supplement. The engraving “Time Smoking a Picture...” facing p. xcv in the first volume appears to have been supplied. The main 18th century authority on Hogarth’s work. The Supplement is the variant noted by ESTC with “from his own manuscripts ...” incorporated in the engraved extra-title. ESTC N8950 & T2313. $425.
307. [Hollywood Novel]: Wilson, Harry Leon: MERTON OF THE MOVIES. Garden City & Toronto: Doubleday, Page & Co., 1922. Cloth. Faint old discoloration on top and fore-edge at the upper fore-corner, otherwise a very good copy in the scarce pictorial dust jacket, the latter with a couple of old inner mends, some overall dust-darkening, some short tears and chipping at the crown of the spine panel (just touching the top line of typepress), and some surface abrasions to the text on the lower panel.

First edition of this fictional send-up of the film industry at the time, itself the basis for several film adaptations. This copy bears the author’s inscription on the front free endsheet: “To Sam Marx: It’s funny in spots - but the picture business is funnier at least to yours truly Harry Leon Wilson.” The candidates for recipient include either the producer (suggesting a date a few years later than publication for the inscription), or the father of the Marx Bros. Uncommon in dust jacket.

SMITH W-717. $750.


A special double number turned over to the Boulder Colorado Jack Kerouac Conference, edited by Randy Roark. In addition to his poem (which includes a one-word revision in manuscript), this issue contains a substantial interview with Holmes. This copy is a presentation copy to him from the editor: “John - Thanks. Hope you like. Randy.” Other contributors include Berrigan, Ferlinghetti, Ginsberg, Micheline, Nicosia, Waldman, Solomon, di Prima, et al. $55.


First edition. Omnibus Issue, featuring John Clellon Holmes. This is one of Holmes’ contributor’s copies, with his address label in place on the lower wrapper. Articles, essays, book reviews (some re: Holmes) and poetry by various hands, including Holmes and Kerouac. $25.


An announcement for the Memorial Reading following Holmes’s death on 30 March 1988, held under the auspices of the Poetry Project at St. Mark’s Church in-the-Bowery. One side bears a large photo by Marsha Salo of jazz musicians, counterbalanced by the event info with a fifteen-line quotation from The Horn. The reverse bears the panel for addresses, and a list of the participants: Ginsberg, Huncke, Krim, the Landesmans, Larry Rivers, Carl Solomon, et al. This item has reasonable potential for attractive display. $55.

dust soiling to the white portions and a tiny closed edge tear.

BLEILER (SUPERNATURAL) 868. $350.

“One of the Most Horrible Ideal Cultures Ever Imagined”


First edition of Hudson’s second book and first novel, published anonymously. This copy is in Payne’s primary binding and has the 32pp. catalogue. “One of the arts-and-crafts, anti-mechanistic utopias of the late Victorian age; the primary analogy is to a beehive, with egalitarianism that amounts to oppression, except for a tiny elite who are, in turn, constrained in other ways ... I find it beautifully written, but one of the most horrible ideal cultures ever imagined” - Bleiler. Rather uncommon in this condition.

PAYNE A2a. Bleiler, Science Fiction the Early Years, pp.376-7. $1500.


First edition, the binding variant (traditionally presumed primary) without the blindstamped publisher’s logo on the rear cover. The 1959 film adaptation, which hardly begins to do justice to the novel, was directed by Mel Ferrer, and starred Audrey Hepburn, Anthony Hopkins, Sessue Hayakawa, et al.

PAYNE A23a. SADLEIR 1233. $550.

Important Presentation Copy


Second edition, significantly revised, with a new preface, and bearing Hudson’s name for the first time. The first edition appeared anonymously in 1887. An important presentation copy, inscribed by the author in the month of publication: “John Galsworthy from W. H. Oct. 3. 1906.” Hudson “never became a popular author and never had a best seller until John Galsworthy introduced him to the American public in Alfred A. Knopf’s edition of Green Mansions in 1916” - Payne. “One of the arts-and-crafts, anti-mechanistic utopias of the late Victorian age; the primary analogy is to a beehive, with egalitarianism that amounts to oppression, except for a tiny elite who are, in turn, constrained in other ways ... I find it beautifully written, but one of the most horrible ideal cultures ever imagined” - Bleiler.

PAYNE A2b. Bleiler, Science Fiction The Early Years, pp.376-7. $1000.

AMERICA, AS TOLD BY HIMSELF. London: Duckworth, 1929. Large octavo. Cloth and
decorated boards. Frontis, plates and illustrations. A near fine copy in near fine dust jacket
with a bit of tanning to spine panel.

First illustrated edition, British issue, of the author’s first book. The edition consisted of 3000
copies, which may or may not have included those shipped to the U.S. for publication with a
cancel title-leaf. Illustrated with fifty-two woodblocks by Keith Henderson. PAYNE A1i. $75.

316. [Hudson, W. H.]: West, Herbert Faulkner: FOR A HUDSON BIOGRAPHER. Hanover,
tips, otherwise a very good or better copy, without dust jacket.

First edition. One of 221 copies printed by Carroll Coleman at the Prairie Press. Signed by
the author on the front free endsheet. $65.

317. [Hughes, Arthur]: Tennyson, Alfred: ENOCH ARDEN ... ILLUSTRATED BY ARTHUR
morocco, gilt extra, by Ramage, a.e.g. Portrait (after Woolner), plates and illustrations. Bind-
ing darkened and a bit worn at extremities, lower fore-tips scraped, some foxing to prelims
and terminal leaves, but a good copy.

First edition with these illustrations, the preferred state printed on heavy card stock. Illustrated
with four wood-engraved plates and 21 wood-engraved vignettes after drawings by Hughes.
One of Hughes’s most significant commissions of the period.

Early Acting Script

at end 7 October 1921]. [1],20 leaves. Quarto. Mechanically duplicated typescript, printed on
rectos only, cord bound in typed wrappers. Wrappers rather spotted and chipped, internally
very good.

An early acting script of the author’s first published play, with the above address on the upper
wrapper and title leaf in ink, in his hand, and with at least one correction and one revision in
ink in the text. The play was first performed privately at John Masefield’s house on 24 Janu-
ary 1922, with the first public performance following in May. Comparison with the published
text (Blackwell, 1922, following the public performance) reveals forthcoming tinkerrings with
stage mechanics, and the addition of at least one line of dialogue, at the end. $1000.

319. [Hughes, Richard (sourcework]): Mann, Stanley, Ronald Harwood, and Denis Cannan
[screenwriters]: [Set of Studio Lobby Cards for:] A HIGH WIND IN JAMAICA. [Los Angeles]:
20th Century Fox, 1965. Complete set of eight 11 x 14” color pictorial promotional lobby
cards. About fine, unused.

A complete set of the lobby cards issued to promote the US release of this film adaptation
of Hughes’s 1929 novel, directed by Alexander Mackendrick, and starring Anthony Quinn,
James Coburn, Dennis Price, and Lila Kedrova, among others. A thirteen year old Martin
Amis played “John Thornton,” one of the five children accidentally acquired by pirates, but
his voice was changing and his dialogue had to be dubbed by an actress. $125.

320. Hughes, Thomas: THE OLD CHURCH; WHAT SHALL WE DO WITH IT? London:
Macmillan and Co., 1878. Medium brown fine grain cloth, ruled in black, lettered in gilt.
Front inner hinge cracking slightly (but perfectly sound), spine a trace darkened, light
rubbing at extremities, prelims lightly foxed, else a very good copy. Half morocco slipcase,
with gilt morocco bookplate on the chemise.

First edition. Inscribed by Hughes on the half-title: “Arabella Roberts with kindest regards
from the author & his wife. Salisbury 1878.” A significant representation of Hughes’s liberal
thought, in part assembled from his public addresses, published just two years prior to his embarking on his American utopian scheme at Rugby, Tennessee.

NCBEL III:934. PARRISH, p. 134. $450.


First edition of the first significant biography of Hume, incorporating the texts of letters as well as substantial appendices, the latter including eight essays by Hume not collected in his Miscellaneous Works. $550.

322. [Hume, David (editor)]: Manstein, General [Cristof Hermann]: **MEMOIRS OF RUSSIA, HISTORICAL, POLITICAL, AND MILITARY, FROM THE YEAR MDCCXXVII, TO MDCCXLIV. A PERIOD COMPREHENDING MANY REMARKABLE EVENTS, IN PARTICULAR THE WARS OF RUSSIA WITH TURKEY [sic] AND SWEDEN. WITH A SUPPLEMENT, CONTAINING A SUMMARY ACCOUNT OF THE STATE OF THE MILITARY, THE MARINE, THE COMMERCE, &C. OF THAT GREAT EMPIRE ....** London: Printed for T. Becket and P. A. De Hondt, 1770. viii,424,[8]pp. plus ten engraved folding maps and plans. Quarto (255 x 210 mm). Modern half calf and marbled boards, raised bands, gilt label. A bit of offsetting from maps, the “Plan of Chockzin” has a few closed tears and is considerably foxed and offset to adjacent pages, some foxing to first map and to the title, less serious foxing to fore-margins of a couple of other maps and facing pages, lower blank foretip of one leaf clipped; otherwise a very good copy, handsomely bound.

First edition. With a prefatory Advertisement composed by David Hume, who oversaw publication of this English text based on the French manuscript sent to him by George Keith, Earl Marischal of Scotland. An Irish edition appeared the same year, and editions in German and French appeared in 1771. Manstein (1711-1757), the son of a Russian General, received his student military training in Germany and served in the Prussian army. He returned home to Russia for a period beginning in 1736, and in this work, affords a valuable description of court intrigues and *coup d'etat* during the period 1727 to 1741, along with observations on the Crimean campaigns of 1736-39 and on the war with Sweden from 1741 to 1743. He once again left Russia in 1744 and died in Saxony. “A work of authority ...” - Lowndes. ESTC T122596. LOWNDES VI:1466. $1850.


First edition of the author’s first novel, signed by him on the half-title at a date significantly removed from publication. The source work for the 1960 Vincente Minelli film, based on Irving Ravetch’s script, starring George Peppard, Robert Mitchum, Eleanor Parker, et al. $225.

324. [Hunter, Evan (writing as “Ed McBain”)]: Robbins, Harold [screenwriter]: [Original Studio One Sheet for:] **THE PUSHER.** [Los Angeles]: United Artists, 1959/60. Original pictorial one sheet (27 x 41”). Folded, as issued. Very modestly ragged at extreme edges of blank margins, a couple of small breaks (with no loss) at two folds, dime size chip loss coinciding with one letter of some subsidiary text, a bit of soiling on blank verso, still a good to very good example.

An appropriately sensational one sheet for this film adaptation of Evan Hunter’s third 87th Precinct novel, published in 1956 as a paperback original. The screenplay was written by Harold Robbins as his second solo credit, and Gene Milford directed Kathy Carlyle, Robert Lansing, Felice Orlandi, et al. The tagline “You don’t have to pay for this jolt ... not in cash ...” pretty well sums up the visual and textual sensationalism characterizing the poster. And while posterity has treated Hunter’s novel more favorably than the film, this remains a highly appealing (and lurid) marker stone from the start of the substantial career entwining film with fiction that lay ahead for Hunter. $175.
325. [Hymnal - British - Bedford Chapel]: [Costellow, Thomas (ed)]: \textbf{A SELECTION OF PSALMS AND HYMNS WITH FAVORITE & APPROVED TUNES FOR THE USE OF BEDFORD CHAPEL NEAR BEDFORD SQUARE N.B. SEVERAL ORIGINAL TUNES ARE HERE INTRODUCED, & LIKewise MANY NEW HYMNS, ADAPTED TO THE CHOICEST MOVEMENTS OF HANDEL, CORELLI ... &c &c.} London: Printed & Sold by Wm. Crace ... and may be had at the Chapel, [ca. 1791]. [4],viii,120,[1]pp. Quarto. Disbound. Engraved frontis. Engraved title, text and music, with plate marks. Somewhat tanned and foxed, the frontis exhibits a few old discolorations, some chipping at margins of last three leaves, costing page number of last page of index, a few minor ink notations in the text; a rather weary but complete copy.

First edition, and the only 18th century edition noted in ESTC. The Preface is signed in type at the end: “Highbury Place, Islington. W. Parry, November 1791.” The attribution of editorship of the music to Costellow is in accord with the BL entry. He was the organist at Bedford Chapel, and published a collection of his own arrangements of Watts’s Psalms and hymns in 1800. Of some rarity: ESTC locates four copies (all in North America), while COPAC locates four in the British Isles.

ESTC N62307. $375.


First edition in this format, published as an element in Phillips’s long-running series of \textit{New Voyages and Travels}. The plate is of the Giant’s Causeway, and the map is of the Killarney Lake district. $175.


First edition, actually published on 10 December 1879, and preceding the American edition by about two months. Only 500 sets were printed. Very scarce.

EDEL & LAURENCE A11. WOLFF 3560 SADLEIR 1266. $2250.

329. James, Henry: \textbf{THE GOLDEN BOWL.} New York: Scribner, 1904. Two volumes. Gilt lettered sateen cloth, t.e.g., others rough-trimmed. Spines a bit sunned, as usual, a few minor spots to spine and upper board of volume one, collector’s bookplate tipped to each front pastedown, but a very good set, evidencing a minimum of the wear so typical of this title.

First edition. One of 2000 sets printed, preceding the UK edition. This novel did not see serialization prior to publication in book form.

EDEL & LAURENCE A60a. BAL 10659. SMITH J-38. SCRIBNER FIRSTS 183. $585.
330. James, Henry: **THE FINER GRAIN.** New York: Scribner, 1910. Gilt sateen cloth, t.e.g., others rough trimmed. Typical sunning and a few minor marks to spine, collector's bookplate tipped to front pastedown underneath an early ink ownership signature, otherwise a bright, very good copy.

First edition, preceding the UK edition by a week.

EDEL & LAURENCE A68a. BAL 10671. SMITH J-36. $175.

331. James, William: **HUMAN IMMORTALITY TWO SUPPOSED OBJECTIONS TO THE DOCTRINE.** Boston: Houghton, 1898. Gilt cloth, t.e.g. First edition of James's Ingersoll lectures. Pencil erasure from free endsheet, spine a bit sunned with slight rubbing at extremities; very good.

Inscribed with Poem


First edition. One of two thousand copies printed. An excellent association copy, inscribed by Jarrell on the front endsheet to Ellen Adams (the wife of his first bibliographer), and with the text of his poem, "A War," written out by him in full. The poem is the penultimate work in this collection. With Adams's ownership signature on the front pastedown.

ADAMS 7. $850.


First edition. One of 350 copies printed and decorated by Mallette Dean.

BROOMFIELD A41. $200.


One of four reprints of the first edition that appeared dated 1901. This copy is inscribed by Jewett to Mark Twain's good friend, Rev. Joseph Hopkins Twichell: "To Mr. Twichell with best regards from S. O. Jewett. December 2nd 1901."

BAL 10914. $375.


First edition, the printing with the imprint date in roman numerals and the price in '[ ]' (though the price has been raised in manuscript to "1:6." This printing is likely the earliest, as the other has the increased price in type. A somewhat uncommon work: ESTC locates four copies of this printing in North America. OCLC doubles that count, but makes no distinction between printings. Johnson is identified on the title as Rector of Swarkston in Derbyshire, and his is a general account of the history and suppression or acceptance of the major revisions.

ESTC T121282. LOWNDES III:1214. $225.
337. [Johnson, Samuel]: **THE FALSE ALARM. SECOND EDITION.** London: Printed for T. Cadell, 1770. 53, [1]pp. Full early 20th century mottled calf, gilt label, half-title bound in. Half-title a bit dust soiled, with very early ink name and attribution of authorship, and a slightly later small ownership stamp, joints slightly rubbed, otherwise a very nice copy, with the bookplate of Ralph Isham.

Though denoted the "Second edition," this is actually the third impression of the first edition, by Todd’s criteria, with press numbers 8-2, 18-2, 22-7, 33-8, 38-7, 44-7, and 52-7. There were four impressions from the same standing type, the last three labeled the "Second Edition." One of 500 copies printed, according to Fleeman. An excellent association copy, formerly in the library of one of the figures most closely associated with 20th century Boswell and Johnson matters. TODD, “Concealed Editions of Samuel Johnson,” in *The Book Collector*, Spring 1953. FLEEMAN 70.1FA/1c. COURTNEY & SMITH, p.p. 113-4. $500.


First Dublin edition, given primacy by Fleeman over those printed by/for Leathley [et al] and Walker. This printing was also intimately related to the 1775 “London” edition for “J. Pope,” which was likely a product of Williams’ efforts to distribute copies of his printing in Great Britain. FLEEMAN 75.1J/3a. ESTC N735. $450.


First edition. Leaf K2 is a cancel, as usual, suppressing a critical passage about Boswell. Printed in an edition of one thousand copies, which sold out on the day of publication. This important work (or “wretched … highly-varnished preface to a heap of rubbish, in a very vulgar style” if one sides with Walpole) also includes the first printings of twenty-four bits of verse by Johnson. ROTHSCILD 1549. COURTNEY & SMITH, p.161. $750.


Revised edition of one of Jones's first undertakings as a book decorator, first published in 1841. It includes a chromolithographed title, a chromolithographed frontispiece, chromolitho-
graphed sectional titles, all with a Moorish flavor, heightened in gold, plus colored borders, ornaments and initials by Jones, as well as many wood engravings after drawings by Henry Warren, David Roberts, C.E. Aubrey, and William Harvey.


First edition, regular paper issue. This copy bears an inscription from Sylvia Beach, the publisher, beneath the ownership signature of Joyce scholar Patricia Hutchins, probably executed in the late ‘40s or early ‘50s. Includes contributions by Beckett (his first appearance in a book), Williams, Jolas, Gilbert, McAlmon, McGreevy, Paul, Rodker, Budgeon, Dixon, et al. A passage from WIP which did not make it into the final text of Finnegans Wake is included. SLOCUM & CAHOON B10. WALLACE B11. F&F 1. $1950.

One of 100 Signed Copies

342. Joyce, James: HAVETH CHILDERS EVERYWHERE. FRAGMENT FROM WORK IN PROGRESS. Paris: Henry Babou and Jack Kahane, 1930. Quarto. Printed wrappers. A fine copy in glassine with some tanning to the spine, in edgeworn and slightly marked slipcase with cracks at the front portions of the top and bottom panel joints and with a small piece of the lower panel detached.

First edition, deluxe issue. One of one hundred numbered copies on “Imperial hand-made iridescent Japan,” signed by the author, from a total edition of 685 copies. SLOCUM & CAHOON A41. $17,500.

343. Joyce, James: PASTIMES OF JAMES JOYCE. [New York: Joyce Memorial Fund Committee, 1941]. Quarto. Printed wrappers. Portrait by Jo Davidson. Wrappers lightly sunned at edges, with a small constellation of faint spots on lower wrapper, but very good.


344. [Joyce, James]: Spoerri, James Fuller: CATALOGUE OF A COLLECTION OF THE WORKS OF JAMES JOYCE EXHIBITED AT THE NEWBERRY LIBRARY.... Chicago: [Printed for Private Distribution], February 1948. Printed wrappers. White wrappers lightly tanned and soiled, but very good. Supplement laid in.

First edition, regular issue, of this major exhibit catalogue and attempt at descriptive bibliography. The 4pp mimeographed supplement is present - uncommon thus. $55.


First printing of this new edition, with an Introduction by Padraic Colum. Laid in is an example of Sylvia Beach’s calling card, on which she has inscribed: “For René Lalou Christmas greetings from [her printed name with ‘Miss’ crossed through] who liked his introduction to the French radio performances of Joyce’s ‘Exile’.” SLOCUM & CAHOON A16n. $375.

346. [Joyce, James, et al]: transition. Paris, The Hague, etc. April 1927 through April/May 1938. Whole numbers 1-14 and 18 through 27, in 23 issues of 25 published, bound up in eight volumes, gilt cloth, original wrappers and some cover slips bound in. Accompanied by two issues (#15, and double number 16/7) in original wrappers, and two supplements, in
original wrappers. A few wrappers show modest soiling, those issues which inevitably show slight to a bit more than slight tanning to the text stock do so here, some minor soiling and a few isolated spots to the cloth bindings, tidemark at the toe of the spine of the volume containing 21/22/23, with some slight isolated rippling to some of the plates, issues 15 and 16/17 lightly worn but unusually nice for these particular issues. Withal a good to largely very good or better run.

A complete run of the most famous and influential expatriate literary periodical of its times, edited by Eugene Jolas and various associate editors. This is a good association set (with addition of #s 15 and 16/17 from other sources), bound for, and with the ownership signature in the second volume of, poet/publisher James Laughlin, who dedicated the premiere volume of his annual, New Directions In Prose & Poetry to “The Editors, The Contributors & The Readers of transition who have begun successfully The Revolution of the Word.” Issues number 1 and 6 are denoted second editions (ie. printings), with #1 now printing the correct order for Stein’s “An Elucidation.” Accompanied by the separate pamphlet printing of the corrected version of “An Elucidation” issued at Stein’s insistence concurrent with the appearance of the first printing of issue #1. Also present is a fine copy of the supplement to issue #23, printing the collective “Testimony Against Gertrude Stein” in response to various slights, errors or attacks made by her in The Autobiography of Alice B. Toklas. Maria and Eugene Jolas, Georges Braque, Henri Matisse, André Salmon and Tristan Tzara are the respondents. In addition to providing the forum for the serial publication of Joyce’s Work In Progress, transition records a virtual who’s who of the literary innovators of the times (with the notable exception of Ezra Pound, whose lack of affinity with one of the most frequent contributors may have led him to steer a separate course).

WILSON & UPHILL A10, etc. SLOCUM & CAHOON C70. HANNEMAN C300, etc. $4500.

347. [Joyce, James (sourcework)]; Rascoe, Judith [screenwriter]: [One Sheet Publicity Poster for:] A PORTRAIT OF THE ARTIST AS A YOUNG MAN. [Np: Radio Telefís Éireann (RTÉ) (with the cooperation of) Ulysses Film Company, 1977]. Monochromatic one sheet poster (27 x 41”). Folded as issued, a few small closed tears at edges, display pinholes at corners, else very good.

A non-locale specific one sheet for Strick’s film adaptation of Joyce’s novel, based on a screenplay by Judith Rascoe, and starring Bosco Hogan, T.P. McKenna, and John Gielgud, among others. The poster was likely prepared for distribution in a number of English language markets.

$150.

348. [Karamzin, Nikolay Mikhaylovich]: Karamsin, Nicolai: TALES FROM THE RUSSIAN OF .... London: Printed for J. Johnson ... by G. Sidney, 1804. xii,262pp. Large octavo. Contemporary boards. rebound in the late 19th century with later printed spine label and new endsheets, untrimmed. Frontis portrait and engraved plate. Contemporary gift inscription on title (see below), foxing throughout, some short patches of fraying to joints, but a good, untrimmed copy.

First edition in English, variant issue, with cancel title and dedication. The translation is attributed to A. A. Feldborg by several references, although it appears that an issue dated 1803, also printed by Sidney, and with the same collation, bore an attribution to John Battersby Elrington (see Line, et al). In this copy, the title and dedication bifolium appears to be a cancel. With the florid ownership signature of American politician [Samuel] “Sitgreaves” with an appended denotation as a gift to another (indecipherable first name) member of the family. LINE, et al, p.21. $750.


$750.
An original print of one of the sequence of superb photographs taken by Yousuf Karsh on location in South Africa during the filming of the 1964 Diamond Films production, *Zulu*, directed by Cy Endfield. Karsh’s invitation to join the production and photograph the cast and locale resulted in a sequence of photographs of a very high order. The present image, is an informal portrait of future political leader Mangosuthu Buthelezi in character as Zulu King Cetshwayo kaMpande, standing in front of his house, with his mother, Constance Mhlungu, in the foreground, playing a tall stringed instrument. The image is identified as “No. 479” in the series, and captioned: “Constance Mhlungu, Zulu princess and musician-composer, with her son, Chief Butalezi [sic], on the steps of their home in Zululand.” Although this project is not as widely known as Karsh’s formal portraiture, examples of the resulting images have featured prominently in both museum and print retrospectives of his career. $850.


An original print of one of the sequence of superb photographs taken by Yousuf Karsh on location in South Africa during the filming of the 1964 Diamond Films production, *Zulu*, directed by Cy Endfield. The present image is a fine character portrait of Nigel Greene, in his role as Colour Sergeant Bourne. The image is identified as “No. 6-5” in the series.


352. Kent, Rockwell: [Original Pencil Drawing with Watercolor, Signed]. [Np. ca. 1917]. Approximately 22 x 11 cm, in contemporary mat (the latter 35.5 x 25 cm). Mat edgeworn and somewhat dust darkened, with a few minor spots, but generally very good. A charming period drawing, inscribed as a gift to his model, Hildegarde Hirsch, on the mat: “To Hildegarde on her sixteenth birthday. Rockwell.” There is also a small ‘H’ in the lower
right foreground of the image in his hand. Hirsch was a performer with the Ziegfeld Follies, and was both Kent’s model and his lover. “The reference to ‘sixteenth’ birthday is facetious, as there is evidence that she was in her 20s when they met and may have been married and separated prior to the relationship with RK” - Stanley, Rediscovering Rockwell Kent. The drawing was published, without color, in the November 1917 issue of Vanity Fair.  
GROLIER (STANLEY) 9. $5000.


First edition of the first book issued under the Random House imprint, limited to 1470 numbered copies printed on rag paper and signed by Kent. There were an additional 95 colored deluxe copies. 

The Suppressed First Edition


First edition. The rare first printing of this mildly ribald satirical poem about Rockwell Kent, enhanced by the lithographed portrait by Kent of the author. One of an intended edition of one hundred copies privately printed by Crosby Gaige and Frederic Warde. However, the first printing was so riddled with typographical errors that it was abandoned, and a corrected printing of eighty-five copies was subsequently undertaken and published in 1930. OCLC/Worldcat locates three copies of this printing: Johns Hopkins, UT/HRC and SUNY at Plattsburgh. Among the rarest of Kent-related items.

STANLEY (GROLIER) 25. JONES 30. $2250.

355. [Kerouac, Jack (sourcework)]: [Set of Original Lobby Cards for:] THE SUBTERRANEANS. [Np]: Metro-Goldwyn-Mayer / Loew’s Inc. / Nat’l Screen Service Corp, [1960]. Eight color pictorial lobby cards (11 x 14 inches), printed on rectos only. Unused, and apart from a bit of proximity offsetting on versos and to a few margins, and a few smudgy fingerprints on the title card, very good, or better.

A complete set of the original studio lobby cards issued to promote the 1960 film adaptation of Kerouac’s novel, based on a screenplay by Robert Thom, directed by Ranald MacDougall, starring Leslie Caron, George Peppard, Janice Rule and Roddy McDowell. It features a great soundtrack by Gerry Mulligan and cronies, and that, perhaps, is the best that can be said for this movie, the first mainstream film adaptation of a work by Kerouac. The captions tell it all: “When the party’s over and she’s alone, the wild Bohemian searches her soul for the answers,” or “The lure of Gerry Mulligan’s saxophone fires Janis Rule into a dance of poetry and passion.”  

$450.


TALVART & PLACE (KESSEL) 25. $125.
357. King, Rufus: **MUSEUM PIECE NO. 13.** Garden City: Doubleday, 1946. Cloth. Crown of spine bumped, but a near fine copy in dust jacket with chipping along the top edge, with two closed tears on the top of the front panel and an old internal tape reinforcement to the toe of the jacket.

First edition of the source novel for the 1948 Fritz Lang film, **The Secret Beyond the Door.** $125.


First edition, U.S. wrapperbound issue, printed at the Dolmen Press. Signed by the author, and with a brief a.n.s. from the author (written in response to a letter occupying the rest of the octavo page), ca. 1981. $75.

**Copyright Printings**


A complete set of the U.S. copyright printings of the installments in this series, consisting of: a) I. The Auxiliary Fleet; b) II. The Auxiliary Fleet; c) III. Submarines; d) IV. Submarines; and e) VI. Patrols. Each pamphlet was printed in an edition of seventy-five copies, preceding by one day the appearances of the articles in the press, and constituting the first appearances in book form (or otherwise).

RICHARDS A282. STEWART 394a-e. $550.


RICHARDS A334. STEWART 550. $175.

361. [Kipling, Rudyard]: Grolier Club: **CATALOGUE OF THE WORKS OF RUDYARD KIPLING EXHIBITED AT THE GROLIER CLUB FROM FEBRUARY 21 TO MARCH 30, 1939.** New York: The Grolier Club, 1930. Large octavo. Linen and gilt boards, paper spine label, t.e.g. Portrait. Some tanning at extremities of boards, lower fore-tips slightly stubbed, but a very good copy.

First edition. Copy #25 of 325 copies, printed at the Plimpton Press. A good association copy, with the small gilt morocco bookplate for Ellis Ames Ballard’s Kipling collection. $125.


First edition. Compiled with the assistance of Christa Sammons and Karen Spicher. A detailed catalogue, including notes on provenance, of the Koch Collection of highly significant musical and literary manuscripts. $60.

363. [Kopit, Arthur (source work)]; [Bernard, Ian (screenwriter)]: **OH DAD, POOR DAD, MAMA’S HUNG YOU IN THE CLOSET AND I’M FEELIN’ SO SAD.** Beverly Hills: Seven Arts Associated Corp., 25 March 1965. [1],97 leaves (altered by lettered inserts). Quarto. Mimeographed typescript, printed on rectos only of pale green and blue stock. Bradbound in production company wrappers. Wrappers a bit edgeworn, with old mend at one brad, two ownership signatures, otherwise very good.
A revised “Final” draft of this adaptation to film of Kopit’s 1960 play. While Ian Bernard is formally credited with authorship of the screenplay, no writer’s name appears on this draft, which is heavily revised via dated inserts on blue paper. The February 1967 film was directed by Richard Quine, and starred Rosalind Russell, Robert Morse and Jonathan Winters. $175.


First edition, limited issue. Copy #11 of five hundred copies, signed by the author. $75.


First edition, limited to 120 copies printed on Arches Wove Text by Robin Price, of which this is #25. A selection of letters written to the printer by Krenzer on the topic. $125.

366. Lamb, Charles: ALBUM VERSES WITH A FEW OTHERS. London: Edward Moxon, 1830. vii,[1],150,[1]pp. Original boards, printed spine label, untrimmed. Spine sympathetically rebacked, with much of the original backstrip laid down, slight marginal tanning, but otherwise a very good copy, enclosed in a folding cloth clamshell case, with misspelled spine label.

First edition of the first work to appear under Moxon’s imprint. ROFF, p.169ff. $650.

367. Laughlin, James [ed]: NEW DIRECTIONS IN PROSE AND POETRY. Norfolk: New Directions, 1936. Printed wrapper. Modest dusting and tanning to the wrapper, closed crack at toe of upper joint, a few faint pencil erasures; essentially, a very good copy.

First edition, wrapperbound issue, of the first of these essential modernist serial anthologies (one of ca. three hundred copies bound thus, from an edition of 513 copies). Largely original contributions appear from Pound, Moore, Williams, Stein, Stevens, Cummings, Bishop, Niedecker, Zukofsky, Miller, et al.

HARRISON, NEWTH & CANDIDA, p.1. $175.


369. Lawrence, T. E.: SHAW - EDE T.E. LAWRENCE’S LETTERS TO H.S. EDE 1927-1935. [London]: Golden Cockerel Press, [1942]. Quarto. Half morocco and cloth, t.e.g. Some tanning at the morocco turn-ins, a couple of small rubs to raised bands, otherwise a nice copy with the publisher’s "Notice" slip laid in.

First edition, regular issue. One of 470 numbered copies, from a total edition of 500 copies. With a foreword and commentary by Ede. $600.

370. [Lawrence, T.E. (subject)]: [Style D Pictorial Studio One Sheet for:] LAWRENCE OF ARABIA. [Los Angeles]: Columbia Studios, 1963. Original pictorial one sheet (41 X 27”). Folded as issued, pinholes from use, minor rumple at one edge and faint spot in one blank margin, two small snags in the top typographic area, else very good, fresh and bright.
A style D studio one-sheet printed to promote the wide U.S. 1963 release of the 1962 biopic, directed by David Lean, based on a screenplay (after a couple of fits and starts by others) by Robert Bolt, starring Peter O’Toole, Alec Guinness, Omar Sharif, Anthony Quinn, and a host of others. This style D one sheet prominently promotes the multiple Academy Awards the film won. $175.

371. Leary, Timothy: [Inscribed Typescript of:] ‘THE PERSONAL BRAIN (OR THE BRAIN WAVE) A NOVEL’ [with other items]. [No place, but possibly Laurel Canyon]. [first three items:] 26 December 1983 & [the last:] 26 Dec. 1984. 4,3,4,8 leaves. Quarto. Dot-matrix printed typescript, punched at top margin, stapled at upper left corner. A few spots to second leaf, otherwise very good or better.

A series of three typescript project proposals by Leary, including the following a) an outline and “Cast of Characters” for the work above (4 and 3 leaves respectively), the first inscribed on the top sheet in red and blue ink: “For Alan V. [S.] from Timothy This is a brief outline. Plot details & sample chapter coming soon!!” (the ‘S’ is affected by the punch hole) and on the first sheet of the Cast: “For Alan V.”; b) “The Care and Use of the Personal Brain According [to] The Instructions of the Manufacturers,” 4pp., inscribed on the top sheet: “For Alan V. S. from Timothy Proposal for [A]gency - video tape - like J. Fonda’s - except for the Brain!”; and c) “The Manual,” 8pp., continuing: “...on How to Increase Your Intelligence ....” Each piece is captioned with a “Version” number, and it is possible that the date ‘1984’ appearing on the last is in error. A representative sample of Leary’s brainstorming from the 1980s, evidencing speculation about the interrelations between cognition and computers, artificial intelligence, man’s potential for further evolution and other such concerns that dominated his public life and writings in the 1980s and 1990s. A manuscript list in an unknown hand identifies the recipient of the inscriptions as “his agent.” $1650.


An unproduced screen adaptation of Lehmann’s celebrated 1945 novel. Blankfort (1907-1982) had a number of screen credits during his career (including The Caine Mutiny) and served as President of the WGA. In 1950 he served as Albert Maltz’s front for Broken Arrow. $175.


First edition. One of 300 copies signed by the author and the artist. A publication of the Amy Lowell Traveling Scholarship Fund. $100.

Inscribed to a Member of the Cast


First edition of the author’s first non-western, and the basis for the 1970 MGM/Filmways production. This is an excellent association copy, inscribed: “For Max Showalter with best wishes - Elmore Leonard Sept. 1969.” Showalter played the role of Mr. Wortham in the film. Laid in is the original mailing label from Leonard to Showalter (c/o MGM) and a portion of the envelope. $1250.

375. [Leonard, Elmore (sourcework)]: Sharp, Alan [screenwriter]: CAT CHASER FROM THE NOVEL BY .... Los Angeles: Davis
An unspecified draft of this adaptation of Leonard’s novel by the Scottish novelist and screenwriter, evidently unproduced in this form. The script for the 1989 film was credited to other writers. Sharp broke into screenwriting with the (now and rightly) highly regarded western *The Hired Hand* and its novelization, and *The Last Run*, both released in 1971. $185.

376. [Leslie, Charles]: Earbery, Matthias: **REFLECTIONS UPON MODERN FANATICISM. IN TWO LETTERS, TO DOCTOR BRETT, AND THE AUTHOR OF A LATE PAMPHLET IRONICALLY INTITLED, MR. LESLIE’S DEFENCE FROM SOME DANGEROUS AND ERRONEOUS PRINCIPLES.** London: Printed for N. Mist, 1720. [2],[5]-134,35,[1]pp. Octavo. Extracted from nonce pamphlet volume. Lacking the half-title, scattered foxing, but a good copy. First edition. A response to those who had either taken issue with, or defended, Leslie’s 1719 “Letter ....” written while the Irish-born non-juring Anglican was in self-imposed exile in Italy. The portion of the text, “A Letter to the Author of a Late Pamphlet,” has its own full title, but the register is continuous. ESTC locates two copies in North America, both at Ohio State. $150.


378. Lewis, Wyndham: **TARR**. London: The Egoist Press, 1918. Orange-brown cloth. Binding very slightly darkened, with a few minor bubbles to spine, a couple of small spots to lower board, otherwise a very nice, unfoxed copy, without the scarce dust jacket. First British edition of the author’s first novel, one of one thousand copies printed. First published by Knopf in New York a month earlier; however, this edition incorporates a number of minor textual changes. $350.


381. Lewishohn, Ludwig, and Thomas Mann [preface]: **THE CASE OF MR. CRUMP ... WITH A PREFACE BY THOMAS MANN.** Paris: Edward Titus at the Sign of the Black Manikin, 1931 Original printed wrappers. Near fine, unopened. Second Paris edition, the first to include Mann’s Preface and an author/publisher’s note about their intent to combat a US piracy with this new edition. Upon the publication of a new edition in 1947, a Kirkus reviewer described this novel as “a characterization, in full detail and
at long length, of a slattern and a succubus, pursuing and possessive, and of her power for evil which was not weakened by the distaste she provoked."  


First edition. Printed in four colors. One of only sixty-five numbered copies printed on Mohawk Superfine paper by Russ McKnight in Kennerley Forum and Goudy Bold types set by the author, with the collotypes printed by hand. Signed by the author. The text is based on an afternoon the author spent with Dr. Bongo U, a Jamaican herb doctor and Rastafarian religious leader, and is largely an edited transcription of the words of Bongo U and his associates.  

$300.


First edition of Longfellow's first collection of verse. As usual, a mixture of the variant readings noted by BAL are present and were likely the result of changes made in the course of printing.  

BAL 12065.  

$375.


First U.S. edition, first printing, with the requisite typographical features detailed in BAL. With the inserted 12pp. catalogue, dated “November, 1855,” at the rear. Although the generous first printing consisted of 5250 copies, those remaining in agreeable condition are hardly the norm.  

BAL 12112. GROLIER AMERICAN HUNDRED 66.  

$750.

385. Longfellow, Henry W.: **TALES OF A WAYSIDE INN.** Boston: Ticknor and Fields, 1864. Original gilt green cloth, t.e.g. Engraved extra title. A couple of gatherings a bit roughly opened at fore-margin (including title and leaf following), spine gilding slightly oxidized, minor spotting to first blank, terminal leaves and first leaf of catalogue, otherwise a very good, unworn copy.  


BAL 12136.  

$225.


Contributors to this number include Virgil Finlay, Seabury Quinn “Suicide Chapel”, Robert Howard (verse) “The Last Hour”, Frank B. Long “H.P. Lovecraft A Tribute in Verse,” Wellman (as Gans T. Field) “The Black Drama,” Robert Bloch “Slave of the Flames,” Lovecraft “The Doom that Came to Sarnath,” two poems by Clark A. Smith, etc.  

JOSHI I-B-i-15.  

$250.

tanned (but not brittle), mild damp ripple toward lower edge of wrapper (but without significant staining), otherwise generally very good.

Contributors to this number include HPL ("The Tree"), Quinn, Wellman under his given name and also as "Gans T. Field", Robert E. Howard (posthumously published verse: "Lines Written in the Realization I must Die"), Derleth, et al.

JOSHI I-B-I-61. $175.


First British edition. Inscribed by the author: "For Elizabeth Jennings with affection from Robert Lowell." Accompanied by a copy of the programme for the production at the Mermaid Theatre, June 1971. $375.


First edition, trade issue. One of 450 copies. With prefatory essays by William Carlos Williams, Kenneth Rexroth, and Denise Levertov. An uncommon presentation copy, inscribed and signed by Loy: "To Harold & Mae Rosenberg with greetings from Mina Loy." Art critic Harold Rosenberg served as art editor of the American Guide series for the WPA, and was, in later years, among the most active proponents of Abstract Impressionism. $2250.


First edition. The plates are by Charles Abel Corwin, based on Lummis's photographs. The title-page design is by Frank Hazenplug. Among the author's least common books -- unsold copies were distributed by Stone after the dissolution of Way & Williams, and the title was assumed by Doubleday thereafter.

KRAUS 55. WRIGHT III:3432. $300.

391. Lyman, Henry [poet], and Henry Elinson [artist]: [Three Broadside Poems]. [Northampton, MA: Distributed by the Poet, 1976]. Three folio broadsides (56 x 41 cm), with color illustrations. Two corners bumped (one of them creased), otherwise near fine.

First printings in this format of "Noon," "Encountering," and "Let Islands Drown," each accompanied by a drawing in color by Henry Elinson. Each was printed in an edition of 200 numbered copies after a design by Freeman Keith at the Meriden Gravure Company and The Stinehour Press. All copies were signed by the poet and the artist in pencil. "Noon" is copy #6, the other two are copies #8. $85.


First edition. Illustrated with eight colored heliogravures by the author, printed by Dujardin and colored by Rondeau. One of 275 numbered copies on vélin de Rives, from a total edition of 301.

TALVART & PLACE (MAC ORLAN) 36. MONOD 7582. $175.

First edition of the complete text of this highly regarded part-history, part-homage. The first chapter was published in a limited edition in the US the same year. Thomson (a.k.a. Mac-Donald) was one of the founders of the Porpoise Press. $125.

Inscribed to the Publisher


First collective edition of the author’s poetry. Inscribed by the author: “To J.B. Lippincott, Esq. With the kind regards of His friend, Thos. MacKellar Christmas 1872.” After an apprenticeship at Harper & Bros. in New York, in 1833 MacKellar joined the staff of Johnson and Smith type foundry as a proofreader. He rose over the years to prominence and became the head of the firm. In 1856 he founded the Typographic Adviser and in 1866 published the first edition of The American Printer. The imprint on the terminal leaf of this collection reads: “Electrotyped by MacKellar, Smith and Jordan [\/] Philadelphia. [\/] Printed by J. B. Lippincott.” MacKellar was also a hymn-writer of some repute, and many of his works in that vein are collected here as well. With J.B. Lippincott’s bookplate on the front pastedown. $150.

395. MacNeven, William James: A RAMBLE THROUGH SWISERLAND, IN THE SUM -MER AND AUTUMN OF 1802. Dublin: Printed by J. Stockdale, 1803. [4],280pp. Octavo. Contemporary mottled calf, gilt spine label. Uniformly tanned (except for the final gathering, which is on better paper), joints cracking, a couple of calligraphic renderings of title/author on front endsheets, but otherwise a very good copy.

First edition. With the pencil ownership signature of George Ives, grandfather of American modernist composer Charles Ives, dated “Danbury 13th July 1833.” MacNevan (1763-1841), one of the leaders of the United Irishmen, earned his medical degree at the University of Vienna. He was arrested in 1798 for his activities trying to promote French backing for an Irish insurrection. After his release from Fort George in 1802, he undertook the walking tour described herein, after which he enlisted in the Irish Legion of the French Army and endeavored to further support a plan of invasion. However, suspicious of French motives for same, he resigned and traveled to New York, where he settled in 1805, quickly rising in prominence in American medical and scientific circles, and in Irish-American politics. Curiously, the Bradshaw Collection catalogue includes none of MacNeven’s Irish publications. $600.


First edition in English of Maimbourg’s Méthode Pacifique..., the translator’s Preface signed by “G.W.” Louis Maimbourg (1610-1686), French Jesuit and historian, published both controversial works and historical compilations that enjoyed wide popularity for their stylistic polish -- Dryden was among the translators of the latter. ESTC R20112. WING M294. McALPIN IV:225. $275.

Inscribed First Book


First edition of the author’s first book. It has been alleged that it was his familiarity with the style of this book that allowed T.E. Lawrence to deduce the identity of the author of Manning’s anonymously published magnum opus, The Middle Parts Of Fortune. An author’s presenta-
tion copy, inscribed on the free endsheet: “To Mrs. Fowler with the author’s love 29.7.1908.” With the bookplate of the recipient’s husband, Alfred Fowler. Manning was introduced to the Eva Fowler circle in 1908 by fellow Australian writer, James Griffyth Fairfax. Mrs. Fowler was to become his “most loyal and most generous friend - from 1890 she opened both her London and country homes to various literati; most notably Ezra Pound and W.B. Yeats. Except for his mother, [Manning] spoke of no one else with such active affection ... It was ‘Mrs. Taffy’ who really mattered, who read his work with ‘a delicate sensibility,’ who devoted many hours to typing his poems and stories, and who was always concerned with his well-being…” (Jonathan Marwil, Frederic Manning -- An Unfinished Life. 1988, pp. 91-4). $850.


First printing of the text of this letter from Marin to his old friend and champion, Alfred Stieglitz, written in a reflective, somewhat fragmented, poetic mode: “...The one who cannot now paint anything other than masterpieces? [...] Still he cusses them? [...] What right has he to cuss masterpieces? [...] I have discovered it [...] this perfection is getting to be damned tiresome [...] - not to be able to [...] make a mistake now and then....” $65.


First edition of this collection of “free words,” or “parole in libertà,” written by Marinetti during the Balkan War and WWI. The imprint was the banner Marinetti dedicated from this point forward to futurism and avant garde poetry rejected by more conservative editors. WYNNE & BARBI 77. $1750.


First edition in Italian, translated from the manuscript by Michela Trainini. Published in association with the Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Centro Internazionale studi Futurismo, as an accompaniment to the first of an intended triptych of exhibitions curated by Ester Coen, under the general title Futurismo 100. Unfortunately, the Milan and Venice components were cancelled. $50.

402. Martineau, Harriet: [Autograph Note, Signed]. [Np. nd]. Two pages, in ink, on recto and verso of small slip (11.2 x 9 cm) of plain paper. Trimmed slightly, touching a few letters, with residue of paper mounting tab on right edge of verso obscuring some letters at edge.

To “Dear Mrs. Harrison,” ca. 75+ words, noting “I was coming to call on you when I saw you in the carriage, the other day; here it’s Sunday & I am off tomorrow ... for an absence of four months. I am obliged to make my parting call in this way - having my house full of guests & my hands over-full of business ....” Signed “H. Martineau.” $85.

One of the set of lobby cards issued to promote the 1942 film adaptation of Maugham’s novel by Albert Lewin, starring George Sanders and Herbert Marshall. In its original release, the majority of the film was in sepia tone or tinted black & white; however, several sequences in the last reel set in Tahiti were in Technicolor. This lobby card presents a pleasant contrast to the profoundly ugly artwork used for the posters, window cards and inserts at the time. $125.

404. McAlmon, Robert: EXPLORATIONS. London: The Egoist Press, 1921. Navy blue cloth, stamped in light blue. Apart from some foxing to the prelims, about fine, without dust jacket, as issued.

First edition of the author’s first book, printed in an edition suggested to have consisted of about 500 copies. $600.


First and only edition of McAlmon’s second book, his first collection of prose, and the first volume issued by the publishing company he founded that was to prove such a major influence on American expatriate letters in the ‘20s. Laid into this copy is the printed broadside, “From an h’English Printer to an English Publisher,” which was distributed with copies of the book but is occasionally not present. $450.


First UK printing of Boyle’s revision of McAlmon’s expatriate memoir, with her added parallel chapters. Briefly inscribed by Boyle on the title page, signed with initials. $125.


First edition of this hybrid version, featuring Boyle’s revisions and interpolated chapters. This copy bears Boyle’s March 1969 presentation inscription, “... with affectionate regards ... Kay.” As often, she has made manuscript corrections in the text, noting on the half-title “Typographical errors corrected throughout by KB.” While a few of the seven corrected errors are typographical, a couple are errors of fact, including the incorrect captioning of a photograph of Boyle’s mother as of her. $150.


408. [McCoy, Horace (sourcework)]: Brown, Harry [screenwriter]: [Group of 10 Stills for:] KISS TOMORROW GOODBYE. [Burbank]: Warner Bros., 1950. Ten 8 x 10” glossy b&w stills. Slight curling, one small marginal nick and crease, but a very good lot.

A representative selection of the publicity stills issued to promote the 1950 film adaptation of McCoy’s hard-boiled third novel (1948), based on a screenplay by Brown, directed by Gordon Douglas, and starring James Cagney as a “Thug with a Heart of Ice,” Barbara Payton, Helena Carter, Ward Bond, Luther Adler, et al. The film was banned in Ohio, for among other things, “an extreme presentation of crime with explicit steps in commission.” $125.


415. McInerney, Jay [sourcework & screenwriter]: **BRIGHT LIGHTS, BIG CITY BASED ON THE NOVEL BY ....** New York: Mirage Productions, 20 May through 22 June 1987. [1],144 leaves plus lettered revised inserts and three copies of the six-leaf staff & crew list bound in back. Quarto. Mechanically reproduced typescript, printed on rectos only of white, blue and salmon stock. Bradbound in plain wrappers. Ink name (see below), upper wrapper and title leaf a bit dusty and frayed, some inking to the spine, but otherwise a very good copy. Denoted the “First Draft New Version,” but in fact heavily revised by an array of inserted dated revises on variously colored stocks. This new version is the script credited to McInerney for the adaptation of his first novel, undertaken for director Jim Bridges. An earlier draft, attributed to Tom Cole, appears to have been superseded by this new version when Bridges assumed the position of director. This is copy #42 of the script, designated for sound mixer Les Lazarowitz, and was utilized by him in the production. The 1988 release starred Michael J. Fox, Kiefer Sutherland, and Phoebe Cates. $300.


417. [McMurtry, Belle (binder)]: Mareschal, M. A. A.: **LES FAIENCES ANCIENNES ET MODERNES, LEUR MARQUES ET DÉCORS.** Paris: Librairie Eugene Delaroque, 1854. xiii,[3]pp.,1-83 leaves (printed on rectos only),[2],83-91pp. Tall quarto (26.5 x 18 cm). Bound in full medium brown crushed levant, raised bands, side panels with inlaid tan morocco border ornamented with small three-petaled orange flowers with green leaves, surrounding a central basket of an array of flowers of various styles made up of morocco inlays, full plum morocco doublures with inlaid floral corner-piece juxtaposed with an inlaid morocco multi-color morocco vignette of an Asian man surrounded by vegetation, seated and fishing. Silk free endsheets and a.e.g. Patch of surface abrasion at toe of lower joint, upper board detached, lower board rehinged, spine darkened and raised bands a bit rubbed, internally fine. Somewhat rubbed morocco faced slipcase.
Second edition of this record of the decorative devices and marks of French earthenware artists. In the majority of cases, a single leaf is devoted to each design, with the typography arranged to allow the insertion of the specific design in delicate multi-color pochoir. Belle McMurtry (1875-1959), whose blind-stamped signature appears in the lower left corner of the front inner doublure, was the dean of California bookbinders, and the backbone of the modern movement of hand binders. She joined the Guild of Book Workers in 1906 and was also a charter member, as was her future husband, W.R.K. Young, of the Book Club of California. Although her training began in San Francisco with Octavia Holden, the bulk of her instruction took place over a period of years beginning in 1919 in France, under the tutelage of Rose Adler, Henri Noulhac, Adolphe Cuzin, and Emile Maylander.

418. McMurtry, Larry: IN A NARROW GRAVE  ESSAYS ON TEXAS. Austin: The Encino Press, 1968. Large octavo. Cloth, paper spine label. Fine in near fine dust jacket marred only by a small rub at the top edge of the rear panel. First edition, corrected printing, trade issue. Inscribed by the author, most likely ca. the late 1970s: “For Lee Nobody knows the truth about this book - Larry.” The sentiment expressed in the author’s inscription remains appropriate today, in light of several descriptions associated with copies of the uncorrected and corrected printings currently listed online. In fact, copies of the uncorrected printing did enter trade distribution, although genuine efforts were made by the publisher to retrieve them, and a good number of other copies were distributed through other channels. $1100.


420. [McMurtry, Larry]: [Set of Studio Lobby Cards for:] THE LAST PICTURE SHOW. [Universal City]: Universal Studios, 1971. Eight 11 x 14” b&w pictorial studio lobby cards. Some creases to upper left quadrant of #1 card, small mend to lower margin of same, film dealer’s stamp on blank verso of six of the cards; very good. A complete set of the studio lobby cards for McMurtry and Bogdanovich’s award-winning film adaptation of McMurtry’s splendid novel, starring Ben Johnson, Timothy Bottoms, Ellen Burstyn, Cloris Leachman, Jeff Bridges and Cybill Shepherd. A landmark film of its generation. $125.

421. [McMurtry, Larry (source work)]: Brooks, James L. [screenwriter]: TERMS OF ENDEARMENT  A SCREENPLAY BY ... BASED ON THE NOVEL BY .... [Np]: Paramount, March 1981. [1],167 leaves. Quarto. Photo-duplicated typescript, printed on rectos only. Bradbound in plain pale green wrappers. Title lettered on spine, else very good or better. A “revised first draft” of Brooks’s adaptation to the screen of McMurtry’s novel. Brooks also directed the multiple award-winning December 1983 release. The title-leaf bears a red ink stamp - “Duplicated by Paramount Print Shop” - but there are no other indications establishing original studio/production company provenance. $100.

423. Melville, Herman: **WHITE JACKET; OR, THE WORLD IN A MAN-OF-WAR.** London: Richard Bentley, 1853. Two volumes. Modern three-quarter calf and marbled boards, in 19th century style, gilt labels, edges rough trimmed. But for some very isolated minor foxing and a few negligible marginal smudges, a very good set. No half-titles are called for.

First edition, second issue, with the cancel titles dated “1853.” The original 1850 London printing, which preceded the U.S. edition by two months, consisted of only one thousand sets. As a consequence of their tepid sales, in 1853 Bentley bound up remaining sets of sheets of this title, of *Redburn*, and of *The Whale*, in several forms of remainder cloth bindings, including two- and three-volumes in one format, with cancel titles bearing the new date. In the remainder format, both due to the somewhat smaller quantities issued thus, as well as to the exceptionally vulnerable multi-volume in one format, they are seen much less often than the primary issues.


424. [Melville, Herman (sourcework)]: [Five original color studio lobby cards for:] **ENCHANTED ISLAND.** [Culver City]: RKO Radio Pictures - Warner Bros., 1958. Five vintage 11x14” studio lobby cards. Modest overall tanning, tack marks from display, one card has some light discoloration in the lower margin; a good set.

Five of the eight lobby cards issued to promote the 1958 film adaptation of Melville’s *Typee*, based on a script by James Leiser, Harold Smith and Albert Stillman. Allan Dwan directed, and Dana Andres, Jane Powell and Don Dubbins starred in this Technicolor venture into South Pacific exoticism. The promotional poster (not present) for the film bears the caption: “He dared to love a cannibal princess!,” suggesting the direction in which the parties responsible traveled to give the film some popular draw. RKO was on its last legs at the time, and distribution passed to Warner Bros. $150.

425. [Melville, Herman (sourcework)]: Bradbury, Ray, and John Huston [screenwriters]: [Original Pictorial Paste-up for the One Sheet for the Post-*Jaws* Foreign Re-release of:] **MOBY DICK.** [Los Angeles]: United Artists, [1976]. Original b&w paste-up for reproduction (53.5 x 34 cm mounted to much larger mat board), with acetate overlay. Some tanning and rubber cement stains, some minor loss of letterpress at lower margin, but in good state.

An example of the production artwork for the highly pictorial one-sheet issued to promote the 1976 re-release of the 1956 Warner Brothers production, directed by John Huston, based on a screenplay by Ray Bradbury and Huston, and starring Gregory Peck, Richard Basehart, Orson Welles, et al. This poster features a vivid reconception of the artwork for the original release and adds the tag-line: “Before the Shark There was the Whale.” The main artwork is partially affixed to the matboard, while the larger letterpress and the pictorial vignette of Peck with harpoon in hand are laid down on the overlaid acetate sheet. Particulars in smaller font are affixed in strips below the main image on the matboard, and a large caption [*6-0937 1 SH FOREIGN (PROOF)] is written in black felt-tip in the lower left corner. Accompanied by an example of the domestic color one-sheet corresponding to this release. $550.

426. [Melville, Herman (sourcework)]: Ray Bradbury and John Huston [screenwriters]: [Seven original color studio lobby cards for:] **MOBY DICK.** [Los Angeles]: Warner Brothers, 1956. Seven vintage 11 x 14” pictorial color lobby cards (lacking #6). Light signs of use and occasional marginal smudges, two cards have stamps on versos and production codes, still a very good set.

A complete set (but one) of the lobby cards issued for promotion of John Huston’s film adaptation of Melville’s novel, based on a screenplay cowritten with Ray Bradbury, and starring Gregory Peck, Richard Basehart, Orson Welles and Leo Genn. $175.

427. [Melville, Herman (sourcework)]: [Original Studio Publicity Campaign Presskit for:] **MOBY DICK.** New York: USA Pictures / Hallmark Entertainment, 1998. Quarto. Various printed and pictorial materials, accompanied by an 8 x 10” still and 35mm color transparency, enclosed in elaborate pictorial studio folder with insert dividers, etc. A few creases to folder, but very good.
A sophisticated (in terms of packaging) though slight (in terms of content) presskit for this made for cable adaptation of Melville’s novel, starring Patrick Stewart, Henry Thomas, Ted Levine, Gregory Peck, et al, directed for Frank Roddam, based on a teleplay by Anton Diether, et al. An enclosed folded, 56 x 41 cm color insert poster has pinholes at the corners, from intended use. The production received numerous Emmy and Golden Globe nominations. $50.

Lionel Johnson’s Copy

428. Meredith, George: **POEMS AND LYRICS OF THE JOY OF EARTH.** London: Macmillan, 1883. Blue cloth, stamped in gilt. Minor rubbing to head and toe of spine, a few finger smudges to prelim, otherwise very good and bright.

Second, corrected edition, published a few weeks after the first edition (see Collie for the full tale). A decent association copy, with the ownership signature of Lionel Johnson, dated 1883 at Winchester, on the first blank. At the time he acquired this volume, Johnson would have been about sixteen years of age.

COLLIE XXXVIIIib. $450.


First edition. With the author’s presentation inscription on the half-title: “To Mrs. Alfred Lyttleton [sic] from her servant George Meredith.” Mrs. Alfred Lyttelton, a novelist and playwright, wrote under the name of “Edith Hamlet.” One of the two bookplates is Edith Lyttelton’s. COLLIE XLIVa. $875.

Balzac Imprint


First edition of Mérimée’s third original book, notable as well for being one of the principal works of literary substance printed by H. Balzac’s firm. Unsold sheets from the first edition also appeared later with a cancel title, and the imprint of Alexandre Mesnier, represented as the “Deuxième édition.”


First edition, clothbound issue. Inscribed in pencil by Merton at Gethsemani in April 1966 and signed with the initials of his secular name.

HARRISON, NEWTH & CANDIDO, p. 63. $1500.

432. Mexia, Pedro: **VITE DI TVTTI GL'IMPERATORI ROMANI, COMPOSTE IN LINGVA SPAGNVOLA ....** Venetia: Apresso Olivier Alberti, 1597. [16],547 leaves. Quarto. Later three-quarter vellum and marbled boards, manuscript title on spine. Printed largely in italic, with decorative initials and head and tail-pieces. Title-page backed with heavier paper, modern bookplate on front pastedown, scattered foxing and occasional small discolorations, old tide-mark at fore-edges from 3T to end, terminal leaf remargined at gutter and with a small mend at lower fore-corner, lacking the final blank, extremities a bit bumped and rubbed, but a good copy.
A translation into Italian by Lodovico Dolce of Pedro Mexia's *Historia Imperial Y Cesarea*, a history of the Holy Roman emperors first published in Seville in 1545. Dolce's translation was first published in 1569. This edition includes added lives of Ferdinand I, Maximillian II, and Rudolf II by Girolamo Bardi. Mexia (1497-1551), a native of Seville, is best known for his *Silva De Varia Leccion* (1540) which was a best-seller in Europe and was reprinted seventeen times in the 16th century.

EDIT16 24226. $350.


One Location in OCLC

434. Mida, William: *WM. MIDA’S HAND-BOOK FOR WHOLESALE LIQUOR DEALERS, A FULL AND EXPLICIT GUIDE IN ALL REVENUE MATTERS ALSO, OTHER INFORMATION ESSENTIAL FOR DAILY USE ....* Chicago: Published by Wm. Mida, 1884. 93pp. plus 26 interleaved pages numbered in roman. Small octavo (19.5 x 13.5 cm). Printed brick-brown wrappers. Illustrations, tables and adverts (one folding). Large colored folding map. Text block uniformly browned. wrappers detached and chipped in the spine area; a delicate, yet remarkable survival. The map, apart from a couple of short breaks at the edges of a couple of folds, is fine.

“Second and Enlarged Edition” of this highly significant reference. The large color folding map is a “Map of Kentucky Showing the Several Internal Revenue Collection Districts,” dated 1884. It bears Mida’s imprint as a “Commission Merchant, Importer’s & Distiller[‘]s Agent.” Mida emigrated to the US in 1867 from his native Poland after a career that included gun-running and revolutionary acts against the Russians in Poland. In 1873 he established himself as a liquor distributor in Chicago. He foresaw the need for trade publications for the liquor trade, particularly in regard to trade-marks. He published his first *Hand-Book* in 1883, published a periodical, *Mida’s Criteria*, established an imprint for future publications (Criterion) and published a sequence of volumes illustrating and recording the trademarks of hundreds of distilleries and vineyards. Mida died in 1915, and his enterprises continued until the advent of prohibition under the control of his son, Lee Mida. His publications all tend to scarcity, if not rarity, in institutional collections. OCLC returns no locations for the 1883 first edition of Mida’s *Hand-Book*, and only one location for this edition, at UC Davis. William Veach, “William Mida: A Forgotten Hero of Whiskey,” online at bourbonveach.com. OCLC: 456117665. $850.

435. [Military Strategy Games]: Palafox, R[omulo] A[rzadon]: *NEW GAMES WITH YOUR CHESS OR CHECKER SETS*. Badoc, Ilcos Norte, Philippines: Published by the Author, [1940]. 91,[1]pp. Large octavo (23.4 x 15.7 cm). Stiff printed wrappers with pictorial vignette. Small chip from upper fore-corner of rear wrapper, small adhesions at staples and at lower edge of terminal leaf, three tiny stab holes from former (now absent) stiff card folder; otherwise, a very good copy.
First edition. An intriguing exposition of war strategy games to be played out with chess or checker sets, based on the European theatre and the Sino-Japanese war. The rear wrapper announces a forthcoming sequel, including "The Invasion of Poland" and "Mines and Ships." It is noted that purchase of this book upon its original publication "includes the privilege of consulting the author on game questions and problems by mail." A coupon with a manuscript serial number at the end of the text authorizes that privilege. Scarce: OCLC locates seven copies. The Japanese invasion and beginning of the occupation of the Philippines followed in Dec. 1941, and it seems unlikely that this book enjoyed wide distribution in the wake of those events. OCLC: 54297775.

$125.


First printing in this format, printed with editorial notes on Hahnemüle paper by Randolph Bertin. Size of the edition not specified. OCLC/Worldcat locates only three copies. OCLC: 51678979.

$45.


$150.


$125.


$100.


A "revised" draft of this screenplay adaptation of his own story by the award-winning screen and television writer, dramatist and novelist. His earlier adaptation of the story for CBS Playhouse won a Primetime Dramatic Emmy. The August 1970 film release was directed by David Greene, and starred Eli Wallach, Julie Harris, Hal Holbrook, Cloris Leachman, et al. This copy bears the ownership signature of sound mixer Les Lazarowitz, whose first on-screen credit was for Little Murders (1971).

$225.

441. Mishima, Yukio [pseud of Kimitake Hiraoka]: DEATH IN MIDSUMMER AND OTHER STORIES. [New York]: New Directions, [1966]. Cloth. First U.S. edition. Translated from the Japanese by Donald Keene, et al. Dusty at top edge, else fine in a very good or better dust jacket, with a fore-tip bump and a nick and slight sunning to the spine panel.

HARRISON, NEWTH & CANDIDO, p.65.

$125.

First edition, clothbound issue (BAL’s binding A), of the author’s first substantial publication, preceded by a pamphlet oration.

BAL 13922.

$75.

One of 28 Copies


First edition, with English text translated by Joshua Watsky printed in parallel with the French text. From an edition of 28 copies only, this is copy #19 of 24 copies for sale. The edition was printed on vélin d’arches by Francois Huin, with original enrichments throughout the work by Baltazar, executed in Chinese ink, watercolors, and colored pencil. The photographic portrait of the author and the artist is by Pierre-Yves Charbonnier and is signed by him in the lower margin. The colophon is signed by the poet, the artist, the translator and the photographer. A beautiful production in every regard. Two variant examples of the errata sheet are laid in, one with a correction in red ink.

$1650.

444. Molnár, Ferenc (sourcework), and Sidney Howard [adaptation]; [Script for:] OLYMPIA. ADAPTED BY .... Hollywood: Paul Kohner, Inc., [nd but post 1938]. [1],95 leaves. Quarto. Carbon typescript, on onionskin paper. Bradbound in agency binder, with label, and manuscript denotation “Copy.” Wrapper nicked along lower overlap edges, title written on lower edge, otherwise very good or better.

An agency typescript of Howard’s adaptation/translation of Molnár’s play, first produced in New York in October of 1928. The typescript, though original, is obviously later - reference is made to the 1928 production on the title leaf, and Kohner established his agency in 1938, the year prior to Howard’s death. The agency address on the binder is in the Berman Bldg (9169 Sunset Blvd, sans zip code), which may help slightly to date the typescript, although their offices were there for decades. A pencil note appears on the title leaf “Original for Copying.”

$125.

Second edition (‘another edition’ per Foxon) of this poem in response to Pope’s poem, co-attributed to Lady Montagu, John, Lord Hervey, and occasionally including Mr. Windham. This printing exhibits the capital ‘D’ in the final line of p.4. (as opposed to the small ‘d’ in ‘distinction’), and like Foxon’s primary edition, has 14 lines on p.8. This is the slightly later impression of Pope’s work described by Foxon and Griffith, with no price, a comma after ‘Pope’ on the title, no press figure on 15, and the corrected catchword on p.13.

FOXON V40 & P887. GRIFFITH 290/1. ESTC T50690 & T5667. $750.

446. Montherlant, Henry de: **LE MAITRE DE SANTIAGO.** Paris: Les Presses de la Cité, [1948]. Large quarto (335 x 260mm). Loose gatherings, laid into printed wrappers, enclosed in chemise and slipcase. A bit of tan offset to wrappers from chemise, otherwise near fine. The slipcase has old mends at edges.

First edition in this format, illustrated with portrait frontis and six full-page lithographs by Mariano Andreu. One of 230 numbered copies, from an edition of 251 (plus 15 h.c. copies). MONOD 8376. $250.


First edition of these translations from classical texts and the French symbolists. One of 290 press numbered copies printed on Ingres-Fabriano. $35.

448. Morris, William: **NEWS FROM NOWHERE OR AN EPOCH OF REST, BEING SOME CHAPTERS FROM A UTOPIAN ROMANCE.** London: Reeves & Turner, 1891. [2],238pp. Plum cloth, lettered in gilt, canary yellow endsheets, fore and bottom edges untrimmed. Spine a bitcocked, rubbing at edges, cloth a bit dull, with a few small spots, usual tanning to edges of text block; just a good, sound copy.


449. [Motley, Willard (sourcework)]: [Set of Studio Lobby Cards for:] **LET NO MAN WRITE MY EPITAPH.** [Los Angeles]: Columbia Pictures Corp., 1960. Eight 11x14” pictorial color lobby cards. A few small spots to title card and to margins of second card, else very good and bright.

A complete set of the promotional lobby cards for Robert Presnell Jr.’s adaptation to film of Motley’s third novel. Philip Leacock directed a cast that included Burl Ives, Shelley Winters, James Darren, Jean Seberg, Ricardo Montalban and Ella Fitzgerald. $100.


First US edition, according to OCLC derived from a work published by W. Hallgarth at the Minerva Press in South Shields in 1799, and recorded in ESTC in a unique exemplar at Yale (ESTC N4782990). SHAW & SHOEMAKER 2535. OCLC: 4902713. $450.

First edition in this format, the selected texts accompanied by wood engravings by Charles D. Jones. One of an unspecified number of copies set and printed on Hahnemüle Schiller by Randolph Bertin. Twenty-six lettered copies with a special colophon were reserved for participants in the Lone Star Chapter of the Guild of Book Workers Bookbinding Exhibition of 1999. OCLC/Worldcat locates only eight copies. Uncommon in the trade.

OCLC: 41376428. $225.


Later editions/impressions of each, with Nicholson’s being the third edition (first published 1661), and the others characteristic later editions of frequently reprinted works. Of interest here is the colophon (a woodcut of a Royal Oak) that appears on the verso of A1 of Nicholson’s **Plain ... Exposition** .... It is evidently relatively uncommon, as it does not feature in the collation of record reported in ESTC.

ESTC R3881 & R30129 & S420 (unedited record). WING N1116 & R1833. STC 10078.5 $575.


455. O’Neill, Eugene, and Alexander King [illus]: **THE HAIRY APE.** New York: Horace Liveright, 1929. Quarto. Cloth and batik paper over boards, edges untrimmed. Color frontis and eight plates by King. Trace of usual slight tanning at edges, otherwise fine (though without dust jacket) and slipcase (a bit edgeworn, with partial cracking of two joints).

First illustrated, and first separate edition. One of 750 numbered copies (of 775), signed by the author. ATKINSON A20-IV-I. $250.

Uncorrected original page proofs of the first edition, text printed on rectos only. The configuration in three parts underscores the emphasis in this format on the “trilogy”, as does the emphasis implicit in the title-leaves: in the published form, the placement of ‘A Trilogy’ and ‘Mourning Becomes Electra’ were reversed. Uncommon in this format. $1750.


A souvenir program, accompanied by a premiere program, for the 1947 film adaptation by Dudley Nichols of O'Neill’s play, starring Rosalind Russell, Michael Redgrave, Raymond Massey, Kirk Douglas, et al. The premiere took place at the Golden Theatre, and Nichols produced, directed and wrote the adaptation. The souvenir program includes a prefatory note by Lawrence Langner and Theresa Helburne, and includes production notes, biographical sketches, and background on the play and adaptation. The film was not a commercial success, and original publicity material for it is relatively uncommon. $125.


First edition. One of 500 numbered copies printed by Meriden Gravure, the proceeds to benefit the O'Neill fund. Includes photographs by Steichen, Van Vechten and Fania Marinoff. ATKINSON A46. $75.


First edition thus, with a Preface and commentary by the publisher, prompted by his finding a secondhand copy of *Lacy’s Warnings* (1707). $75.

461. Orwell, George [pseud of Eric Blair]: **ANIMAL FARM.** New York: Harcourt, Brace and Company, [1946]. Gilt black cloth. About fine in very good, lightly rubbed, price-clipped dust jacket with tiny chip at crown of spine (without ‘Printed in U.S.A.’ on rear flap, as proper, and with the spine unfaded).

First US edition. According to Fenwick, the first printing consisted of 50,000 copies -- over ten times the number of copies in the first UK printing. The BOMC printings totaled over a half-million copies.

MODERN MOVEMENT 93. FENWICK A10d. $125.

462. [Orwell, George (pseud. of Eric Blair)]: Degen, Paul: **[Original Signed Ink Portrait of George Orwell].** [New York: The Artist, 1985]. Original ink portrait, matted to approximately 9 x 13 cm (5 x 3.5”), plus margins. Executed in black India ink with accents in China white (or similar). Fine.
An excellent portrait of Orwell by the Swiss-born artist (1941-2007), well-known for his work for The New Yorker (including covers) and the NYTBR. The portrait is signed in full and dated (‘85) in the lower left. It was published in the Feb. 8, 1985 issue of the NYTBR as an accompaniment to a review of Daphne Patal’s The Orwell Mystique by Virginia Held. Accompanied by a photocopy of the review and portrait as published.

$750.


First edition. Warmly inscribed by the author to Wilmarth S. Lewis (i.e. “Lefty”), and with Lewis’s small bookplate on pastedown (bearing a tiny release stamp). A vivid account of ethnographic research carried out in northern Canada before WWII. $100.

464. Oz, Frank [screenwriter & director]: THE MUPPETS IN MANHATTAN (WORKING TITLE). [New York: TriStar / Henson Associates], 7 March 1983. [1],108 leaves. Quarto. Mimeographed typescript, printed on rectos only, bolt-bound in hot-stamped Studio Duplicating Service flexible binder. Ink name (see below), toe of spine and lower fore-corners of binder bumped, a few bits of highlighting early in the script, but a very nice copy.

The “second draft” of this original screenplay, here credited solely to director/star Frank Oz (a.k.a. Miss Piggy / Fozzie / Animal / Bert / Cookie Monster). Final screen credits included cowriting credits to Tom Patchett and Jay Tarses, who cowrote the story. The Henson Company of puppeteers starred in the 1984 release (as The Muppets Take Manhattan), along with a broad range of celebrity cameos. This copy bears the ownership signature and few annotations / highlighting of Les Lazarowitz, who worked as sound mixer on the production. Uncommon. $375.


A “first draft” of this teleplay, augmented by the laid-in revises dated 2 July. Although based on Parker’s character, very few of the teleplays for the popular series (over 60 episodes) were exclusively his work, this being one of the exceptions. $175.


First edition. Parker, Bishop of Oxford (1640-1688), maintained a strong interest in science and, toward the end of combating atheism, “… produced his magnum opus in 1678, Disputatones de Deo et providentia divina. This continued and expanded the themes [he earlier] addressed in the Tentamina de Deo: attacking Epicureanism, Hobbes, Descartes, and the use of ancient philosophy. A further development of Parker’s interests in this respect was A Demonstration of the Divine Authority of the Law of Nature and of the Christian
Religion (London, 1681), which was designed as a continuation of the Disputationes de Deo, and was dedicated to Ralph Bathurst. Parker combined the recent natural law theory of Richard Cumberland with more traditional sources to provide evidence that natural law was obligatory and represented the will of God” - DNB.

WING P458. ESTC R7508. $375.

467. Pasteur, Louis: ÉTUDES SUR LE VIN SES MALADIES CAUSES QUI LES PROVOQUENT PROCÉDÉS NOUVEAUX POUR LE CONSERVER ET LE VIEILLER .... Paris: Librairie F. Savy, 1873. iv,344pp. plus 32 plates printed in color. Large octavo. Contemporary half calf and marbled boards, wrappers not bound in. Rather foxed early and late, and in the margins of the plates, photo of Pasteur’s childhood home affixed to half-title, with ms. caption, binding rubbed and extremities worn, still a sound copy.

Second edition, corrected, with a new preface. The first edition was published in 1866. With the pencil ownership signature of a member of the Du Vivier firm or family.

GARRISON - MORTON 2479 (1st ed). $250.


First edition. “In Pasteur’s important study of fermentation, he discovered that contamination of beer was caused by microorganisms found in the air and not spontaneously generated as had been previously believed. He made possible the scientific processing of beer, wine, milk, and other perishable products” - Heirs of Hippocrates. A wide range of dates found in the terminal adverts (not present here) are called upon to determine priority of binding and distribution of copies.

OSLER 1550. NORMAN 1658. GARRISON & MORTON 2485. HEIRS OF HIPPOCRATES 1898. $275.


MORGAN A1a. $125.


MORGAN A6a. $150.


MORGAN A22a. $125.


A dummy (evidently), consisting of the printed title-leaf bulked with about thirty leaves of unprinted handmade paper. Whether this is an actual mock-up for a planned but unpublished
catalogue, or simply a *jeu d’esprit*, we cannot be sure. But at the time, Walter was still a Yale undergraduate.

$75.

473. Picabia, Francis: **THE INTIMATE GALLERY [ROOM 303] PICABIA EXHIBITION** ... [caption title]. New York: The Intimate Gallery, 1928. Large octavo. Folded leaflet. Fine. First edition of the catalogue issued in conjunction with this exhibition held at Stieglitz’s Intimate Gallery, 19 April to 11 May 1928. Marcel Duchamp was instrumental in the organization of the exhibition, and the catalogue includes a note on Picabia by Meraud Michael Guinness. This was Picabia’s third one man show in America, following those of 1913 and 1915 at “291.” LOWE, p. 434.

$200.

474. [Pinter, Harold (sourcework)]: Halsman, Philippe [photographer]: [Original Theatrical Still Photograph for:] **THE HOMECOMING**. [New York: The Photographer, ca. 1967]. Original black & white silver print photograph, 35.5 x 28cm including thin border (14 x 11”). Tiny crease to one extreme corner but about fine.

With the Halsman copyright estate stamp on the verso along with penciled identification in a florid, unknown hand. An original photo of the 1967 New York production at the Music Box Theatre of Pinter’s play, featuring Vivian Merchant, Paul Rogers, Ian Holm, Michael Craig, et al.

$350.

475. Pitcairne, Archibald: **SELECTA POEMATA ... GULIELMI SCOT A THIRLESTANE, EQUITIS, THOMAE KINCAIDI, CIVIS EDINBURGENSIS, ET ALIORUM.** Edinburgh. 1727. [bound with:] **POEMS IN ENGLISH AND LATIN, ON THE ARCHERS, AND ROYAL-COMPANY OF ARCHERS.** By Several Hands. Edinburgh: Printed in the Year, 1726. xii,145,[11]; 105,[3]pp. Small octavo. Contemporary paper wrappers (upper wrapper wanting), title lettered on remnants of chipped spine. The first work is somewhat tanned and occasionally soiled, the second quite nice, the whole untrimmed as issued. First edition of each work. Although printed as separates, on different paper stocks, in different years, these works are often found together. Pitcairne’s collection, which gathers together much of his poetry originally published in quite ephemeral form, was issued both on fine, and as here, on regular paper; it was reissued the following year with a cancel title-leaf. The second work also includes prose pieces in regard to the Musselburgh arrow, various competitions, etc. CASE 338 (the latter work).

$350.


An unspecified but early draft of Abraham Polonsky’s adaptation to the screen of Jack-Alain Léger’s novel. Many subsequent revised drafts followed, and the script for the 1982 film release directed by Frank Perry was credited on screen to Wendell Mayes, who wrote at least one early draft in February 1979. In spite of that, other drafts as late as October 1981 bore only Polonsky’s name. This was the last film with which Polonsky was associated as screenwriter, though to what degree it was a collaborative effort is unclear. As screenwriter for **Body and Soul** (1947) and writer/director of **Force of Evil** (1948), Polonsky was well on his way toward a distinguished career in film when he was blacklisted and fired by Fox for refusing to cooperate with HUAC. He continued to work during the Blacklist, either uncredited or pseudonymously, and in 1996 the Writers Guild restored his real name and attribution of many of his known screenwriting credits.

$200.

First edition. One of 125 copies printed in Monticello and Bell types on Frankfurt laid paper, bound in Indian Bagasse paper, by A.M. Johnston. $80.


Third edition, with additions, of the poetic works and translations of Fr. Luis de León (1527 - 1591), Augustinian friar and theologian, regarded as one of the masters of Castilian lyric poetry during the Spanish Golden Age. This edition contains a substantial biographical essay by D. Gregorio Mayàns I Siscàr.

PALAU 135200. $350.

479. Ponicsan, Darryl [screenwriter]: **TAPS.** [Los Angeles]: Stanley Jaffe Productions / Twentieth Century-Fox, 28 January 1981. [1],131 leaves. Quarto. Photo-duplicated typescript, printed on rectos only. Bradbound in medium brown printed production company wrappers. Title lettered on spine, tips of brads poking through lower wrapper, very good or better.

Denoted a “first draft” of this adaptation of Deverey Freeman’s novel, *Father Sky.* The 1981 release was directed by Harold Becker, and starred George C. Scott, Timothy Hutton, Ronny Cox, Sean Penn, and Tom Cruise. The final screen credits were shared by Ponicsan, James Lineberger and Robert Kamen. $150.

480. Pope, Alexander: **[OF THE KNOWLEDGE AND CHARACTERS OF MEN] AN EPISTLE TO THE RIGHT HONOURABLE RICHARD LORD VISCT. COBHAM.** London: Printed for Lawton Gilliver, 1733. [4],13,[3]pp. Folio (33 x 22.5 cm). Bound up in 20th century boards, t.e.g.. A few minor foxmarks at edges of half-title, otherwise a very good or better copy, with the advert leaf.

First (and sole) folio edition of the third of Pope’s four “Epistles to Several Persons,” or “Moral Essays” as they have been labeled collectively. This poem is more commonly known by the title on the half-title, “Of the Knowledge and Characters of Men.”

FOXON P920. GRIFFITH 329. ROTHSCHILD 1611-12. ESTC T5709. $600.


First Delacorte edition. One of five hundred numbered copies signed by the author and the illustrator, the former initially via autopen. This copy also bears the author’s authentic signature supplementing the autopen signature. $250.


GALLUP A7a. $650.

483. Pound, Ezra: **IMAGINARY LETTERS.** Paris: The Black Sun Press, 1930. Small quarto. Printed wrapper over stiff wrappers. Tissue a bit darkened at spine where finger slot of original slipcase was located, otherwise fine in tissue, and custom-made cloth slipcase and chemise.

First edition. One of 300 numbered copies on Navarre, from a total edition of 375 copies. GALLUP A32. $500.

First British edition, issued as No. II in the “Ideogramic Series,” edited by Pound. A total of three thousand sets of sheets were printed, of which 196 were issued in the U.S. and 331 destroyed in the blitz after being taken over by Faber.

GALLUP A28a. $200.

485. Pound, Ezra [trans]: **CAVALLCANTI POEMS.** [New York]: New Directions, [1966]. Small folio. Quarter vellum and fabriano over boards, stamped in gilt, t.e.g. Fine in slipcase, with printed label.

First edition in this format. From a total edition of two hundred copies (ten on Japan and 190 on Pescia paper) at the Officina Bodoni, this is one of 115 on paper distributed in the U.S. by New Directions, with their imprint.

GALLUP A86a. $2250.


First edition. Edited with commentary by R. Murray Schafer. One of 1000 copies for the US issue; 1300 copies were exported to Faber. An important work, particularly in reference to Pound’s ephemeral Rapallo publications.

GALLUP A99a. HARRISON, NEWTH & CANDIDO, p.92. $65.


First edition of the author’s fourth book, printed as a wedding gift to the Powells in an edition of one hundred copies. Powell distributed copies privately at the time, and well into future years. This copy bears his undated inscription to American novelist and scholar Alison Lurie “with profound apologies to any Caledonian strain in yourself (which I share).” As often, Powell has inserted in manuscript the omitted letters in the proper names in the text in place of the dashes in some twenty places and added a four-word marginal explanatory note on page 10 identifying the 12 lines contributed by Constant Lambert.

LILLEY A4. $4000.


First edition, US issue, comprised of the 1869 Macmillan London sheets, binding and terminal catalogue equipped with a US cancel title. This issue appears to be uncommon, at least in terms of institutional holdings - OCLC locates only two copies under two entries: Penn & BYU. OCLC: 364852637 & 1048956842. ARENTS 1840. $175.

hand by Melbert Cary. A few faint smudges to boards, otherwise fine in slipcase.

LAWSON & PANKOW 14. $55.

490. Price, Richard [sourcework], and Walter Newman [screenwriter]: “BLOODBROTHERS” ... FROM THE NOVEL BY .... [Los Angeles]: Warner Brothers, 14 March - 9 May 1977. [1],132,[1] leaves plus lettered inserts. Quarto. Mechanically reproduced typescript, printed on rectos only of white, blue and salmon stock. Bradbound in studio wrappers. Inner top corner of lower wrapper and terminal leaf a bit dust-tanned, small spot on lower wrapper, typical modest use at overlap wrapper edges, but very good or better.

Copy #3 of this “Final Draft” of Newman’s adaptation to film of Price’s 1976 novel, evidencing further revisions over the 8-week stretch noted above. Robert Mulligan directed the Fall 1978 release, starring Paul Sorvino, Richard Gere, Tony Lo Bianco, et al. Marcus's screenplay was nominated for both Academy and WGA awards. Newman had a distinguished career as screen and television writer going back to the 1950s, with credits on The Man with The Golden Arm, Cat Ballou, and uncredited work on The Magnificent Seven. In 1986, with The Color of Money (for which he received an Oscar nomination), Price emerged in his own right as a significant screen and television writer.

$175.

491. [Psalms]: A NEW VERSION OF THE PSALMS OF DAVID FITTED TO THE TUNES USED IN CHURCHES. BY N. BRADY, D. D. CHAPLAIN IN ORDINARY AND N. TATE, ESQ; POET-LAUREAT TO HIS MAJESTY. London: Printed by A. Wilde for the Company of Stationers, 1764. [4],232,[4]pp. Octavo. Contemporary smooth black morocco, gilt extra, a.e.g. Early female ownership signature on endsheet verso, corner clipped from front binder’s blank; binding worn and lower board detached, light foxing, else internally a good copy. From the library of Herbert Boyce Satcher, with his booklabel, and with the bookplate of the Satcher Bequest on the rear pastedown.

One of Wilde’s later editions, in a - formerly - rather nice and characteristic contemporary binding. ESTC locates four copies of this edition. Herbert Boyce Satcher, vicar of St. Aidan’s parish, Cheltenham, PA (1924-1958) and authority on church music, built an estimable collection of books on subjects both sacred and secular, among the latter an extensive collection of the works of the Uranian poets and their fellow travelers.

ESTC N6114. $250.


A “Final” (but revised) draft of this unsigned teleplay attributed to Wald and Goldman, written for the Favorite Story series (production 15B) and based on a short story by Pushkin, and reset in the American South in the 1840s. This script is entitled “The Duel,” but IMDB indicates it was finally broadcast as “Jack of Hearts.” Eddie Davis directed, Alex Gifford, Madeleine Burkette and Tristram Coffin starred, and Adolphe Menjou served as host, as usual. This particular copy was intimately involved in the production of the episode, and a manuscript designation on the upper wrapper implies it was used by Larry Lund, the script supervisor. Wald and Goldman had extended and productive careers as a screen and television writer for a number of the best-known series of the 1950s and early 1960s. Wald was co-nominated with Albert Maltz for an Oscar and WGA Award for screenwriting for the 1948 film, The Naked City.

$275.

color plates (including frontis) plus numerous decorations and b&w illustrations by Rackham. A fine, virtually untouched copy, in faintly worn and bumped slipcase. First edition thus. One of four hundred and ten numbered copies, signed by Rackham. $1250.

494. Rackham, Arthur [illustrator], and Washington Irving: **RIP VAN WINKLE**. London: William Heinemann, 1905. Quarto. Gilt pictorial vellum, t.e.g. Color frontis and fifty color plates (including a two-plate diptych) tipped to stiff card mounts with captioned tissue guards at end. Endsheets a bit foxed, bookplate on front pastedown, silk ties absent, minor rubbing to spine, but a nice copy, very good or better. Custom cloth case and chemise (spine and extremities sunned). First Rackham edition, limited issue. One of 250 numbered copies, specially printed and bound, and signed by Rackham. $6000.


497. [Ray, John]: **A COLLECTION OF ENGLISH PROVERBS DIGESTED INTO A CONVENIENT METHOD FOR THE SPEEDY FINDING ANY ONE UPON OCCASION; WITH SHORT ANNOTATIONS ....** Cambridge: Printed by John Hayes, 1670. [8],296pp. Octavo. Modern three-quarter tan calf and marbled boards. Some occasional light foxing or mild spotting, trimmed slightly close at the top edge, otherwise a very good copy, quite neatly bound. First edition. One of the naturalist and theologian’s most significant out-of-genre works, assembled over a span of at least a decade, and drawing upon his own observations, the works of Fuller, Howell, Camden, Herbert and others, as well as oral and unpublished sources to compile as comprehensive as possible a collection of “short Sentence[s] or Phrase[s] in common use containing some Trope, Figure, Homonymy, Rhythm, or other novelty of expression” - Preface. Its publication raised considerable interest, and submissions from readers and friends swelled the second edition of 1678 by “some hundreds” of additions. However, from the second edition he omitted a significant number of proverbs that proved offensive to “sober and pious persons....” KEYNES 10. ESTC R13689. WING R386. $1250.

498. Ray, Lionel [pseud. of Robert Lorho], and Julius Baltazar [illustrator]: **ILS BRUISSENT, LES ARBRES ... THEY RUSTLE, TREES**. New Haven: Wequetecock Cove, [2017]. Oblong quarto (25 x 25.5 cm). Loose bifolia, laid into decorated printed stiff wrapper. Two original engravings and two original prints of photographs bound in. Very fine. First edition thus, the French text printed in parallel with the English translations by Joshua Watsky. Two original engravings by Baltazar printed on Japon by Moret Manonviller, accompanied by two original photographs by, and printed by, Pietre-Yves Charbonnier. Copy #10
of 24 numbered copies (and 6 copies hors commerce), printed on Vélin d’Arches, signed by the poet, the translator, the artist and the photographer. $1250.


First edition thus, the French text printed in parallel with the English translations by Joshua Watsky. The three original color copper engravings by Baltazar were printed on Japon by Alain Piroir and are counterpointed by three original photographs by Pietre-Yves Charbonnier, printed by Jean-Yves Clot. Copy #2 of 24 numbered copies printed on Vélin d’Arches, signed by the poet, the translator, the artist and the photographer. $1250.


Second edition, revised and corrected by the author, of the first work, first edition of the second. ESTC notes that this is not an uncommon configuration and the second work may have been intended to accompany the first. The second and third treatises in the first work have their own separate full title-leaves, with dated imprints, but the pagination and register are continuous. Rather early works by Reynolds (1599-1676), Fellow of Merton College, and eventually Vice-Chancellor of Oxford; Reynolds lost the latter post when he did not subscribe to the Oath. Eventually he was appointed Bishop of Norwich.

ESTC S115886 & S115794. STC 20935 & 20927. $475.
502. Rilke, René [later Rainer] Maria: [Autograph Letter, Signed, to Nathan Sulzberger]. Bozen [Bolzano], Italy. [2 April 1897]. One and one-half pages (22 lines), in ink on recto and verso of top panel of folded octavo sheet of engraved letterhead of the “Hotel Victoria Bozen.” Horizontal fold for mailing, short separation from outer margin at fold, otherwise very good, accompanied by the original mailing envelope, addressed in Rilke’s hand.

Rilke writes to his Munich friend, the German-American writer and future chemist/inventor, Nathan Sulzberger, then staying at the Britannia Hotel in Vienna. Sulzberger, raised in comfortable circumstances, had invited Rilke for a three-week tour of Italy, but Rilke thought the offer too generous and they settled on a shorter stay in Venice. Rilke stayed with him for three days, then traveled to Bozen where he wrote Sulzberger this letter of thanks. George Schoolfield, in Young Rilke And His Time (pp.281-2), discusses the context of this letter and its implications, as does Freedman, Life of A Poet: Rainer Maria Rilke, (pp. 57, 58 and 73). $3750.

Presentation Copy

503. Rilke, Rainer Maria: ADVENT. Leipzig: Verlag Von P. Friesenhahn, 1897 (wrapper date) - 1898 (title imprint date). 88pp. 12mo (180 x 115 mm). Stiff pictorial wrapper. Crown and toe of spine slightly chipped with early mends, lower fore-corner of upper wrapper chipped, light transparent discoloration to margins of the upper wrapper, and to the top and lower margins of the first four leaves, otherwise about very good, in folding cloth case.

First edition of Rilke’s fourth collection of poems, with his signed presentation inscription to his Munich friend, the German-American writer and future chemist/inventor, Nathan Sulzberger, who is the dedicatee of the poem in the “Venedig” sequence which appears on p.37. Accompanied by a one-page (13 lines) autograph letter, signed, from Rilke to Sulzberger, Berlin, “21. dec. 97,” conveying the book and dedication, and referencing the last line of the poem (“Poppé, fahr zu.”) Rilke’s friendship with Sulzberger, along with this presentation copy and letter, are discussed in Schoolfield’s Young Rilke and His Time (p. 282). $5000


505. [Roberts, George Edwin, and Henry M.D. Porter]: CUPS AND THEIR CUSTOMS. London: John van Vorst, 1869. vi,[2],62,[2]pp. Octavo. Green cloth, stamped in black. Color lithographed frontis. Rear endsheets browned from now absent clippings (a bit of residue from where they were tipped in), a bit of wear at edges, otherwise a very good copy.

506. Roberts, Kenneth: **NORTHWEST PASSAGE**. Garden City: Doubleday, 1937. Gilt decorated cloth. Bit of tanning to endsheet maps delimited by jacket flaps, otherwise very good in price-clipped, modestly soiled dust jacket with some shallow chips at the top edge and a couple of nicks at the lower edge.

First edition, trade issue. Signed by the author diagonally on the title-page. The 1940 screen adaptation was written by Laurence Stallings and Talbot Jennings, directed by King Vidor (with assistance by others). Among the leads were Spencer Tracy, Robert Young, Walter Brennan, et al. $225.

507. [Robeson, Paul]: **WOOLSEY HALL FRIDAY EVENING JANUARY 17 AT 8:30 THE GREAT NEGRO FOLK SINGER PAUL ROBESON IN A SONG RECITAL, ASSISTED BY THE YALE GLEE CLUB ...** [wrapper title with:] SONG RECITAL BY THE GREAT NEGRO SINGER PAUL ROBESON ...[wrapper title]. New Haven. 1941. Two [4]pp. large octavo leaflets (24 x 15.8 cm; 24 x 15.2 cm). Portrait of Robeson on upper panel of first item above. Soft vertical crease in second item, otherwise fine.

A promotional piece, along with a copy of the actual program, for Robeson’s recital at Yale in January of 1941. The first item, with the portrait of Robeson, includes a long, densely set, unsigned biographical/critical essay on Robeson, and the rear panel prints a group of reviews of “Typical Robeson Triumphs (Summer Open-Air Concerts, 1940).” The second item is an actual program, with the list of songs and credits to be performed, along with other matter about the Woolsey Hall Concert Series for Spring 1941. Some pencil notes list five other song titles that just may have been additions to those in the printed list. The Yale Glee Club was directed by Marshall Bartholomew. Uncommon ephemera. $85.


First formally limited, signed edition of the author’s first book, first published privately in 1896. One of one hundred and ten numbered copies, signed by the author. Due to the comparatively small limitation, uncommon.

HOGAN, pp.32-3. $175.

509. [Robinson, Stanford F.H.]: **EXAMPLES OF CELTIC ORNAMENT (REDUCED) FROM THE BOOK OF KELLS & DURROW**. Dublin: Hodges, Figgis & Co., 1892. 30pp. plus plates (but see below) Small quarto. Contemporary black morocco, lettered in gilt, rebacked at a later date in black cloth, a.e.g. Illustrated with reproductions from photographs affixed to stiff card. Scattered minor dust spotting, large armorial bookplate, but a good copy.

First edition. An interesting copy, specially bound, and with 6 leaves of paper with red-ruled frames bound in, bearing 9pp. of manuscript commentary on the history and physical aspect of the manuscripts. The large armorial bookplate is that of Archibald Charles Campbell and Emmeline Campbell, and one or the other may be the author of the manuscript. $125.


An early treatment by the prolific screenwriter and television writer (1919-2005), including a few scattered manuscript revisions. His lengthy list of credits includes Torpedo Alley, Rawhide, The Tall Texan, Mission Impossible, The Night Visitor, and many other films and series. This thriller concerns the violent recurring dreams haunting the protagonist and his effort to ascertain their basis in events. $125.

511. [Rogers, Bruce]: Dreyfus, John: **BRUCE ROGERS AND AMERICAN TYPOGRAPHY A PAPER READ TO THE DOUBLE CROWN CLUB ....** New York: Cambridge University Press,

First edition. One of three hundred copies printed in commemoration of the 10th anniversary of the founding of the U.S. branch of the press. $200.

512. Rogers, Samuel: **ITALY, A POEM.** London: Printed for T. Cadell ... and E. Moxon, 1830. vii,[1],284pp. Octavo. Elegantly bound in unsigned full contemporary forest green morocco, heavily gilt extra, gilt and blind-stamped ornamental frame side panels, with insets of gilt floral elements and lyre devices, a.e.g. Engraved head and tail-pieces. Extremities rubbed, with short crack at crown of lower joint, bound without ad leaf, inner hinges cracked (but sound), some foxing, yellow coated endsheets stained, otherwise about very good.

First illustrated edition, with fifty-five vignettes engraved after designs by Turner, Stothard and others. Turner’s “delicate and graceful vignettes, which are miracles of fine detail, seem fairly to float upon the page” - Ray. A uniform edition of Rogers’s *Poems* appeared in 1834. RAY 13. NCBEL III:181. $250.

513. Rogers, Samuel: **POEMS.** London: Printed for T. Cadell ... and E. Moxon, 1834. viii,295pp. Octavo. Elegantly bound in unsigned full contemporary forest green morocco, heavily gilt extra, gilt and blind-stamped ornamental frame side panels, with insets of gilt floral elements and lyre devices, a.e.g. Engraved head and tail-pieces and vignettes. Extremities rubbed at crown of spine, some occasionally significant foxing, yellow coated endsheets stained, otherwise about very good.

First illustrated edition, with vignettes engraved after designs by Turner, Stothard and others. Turner’s “delicate and graceful vignettes, which are miracles of fine detail, seem fairly to float upon the page ... Turner’s illustrations for [this volume]...are if anything superior to those for Italy” - Ray (referring to the uniform edition of Rogers’s *Italy* published in 1830). RAY 13. NCBEL III:181. $375.


First edition under this title, the text derived from Roger’s 1585-87 two-part work, *The English Creede*, and published separately in 1607 as *The Faith, Doctrine, and Religion ... In the Realme Of England*. The errors in pagination in this copy are at slight variance from those reported by ESTC. ESTC S1674. STC 21233. $225.


**Presentation Copy**


First edition of Rossetti’s first formally published collection of original poems, preceded by two private printings in 1869 and 1870. Early binding state, before the spine block was recut, with
an unsigned signature of 8 blank leaves at the back, after two leaves of publisher’s adverts. The floral endsheets are printed on cream paper. Inscribed by the author on the half-title page: “To Theodore Martin Esq with DG Rossetti’s friendly regards April 1870.” Theodore Martin (1816-1909), English poet, biographer, translator of Dante, and the husband of the actress, Helen Faucit, was among those in the list Rossetti sent to his publisher to receive presentation copies of this book. Stetz and Lasner, in England in the 1880s, note: “This book, by the circumstances of its publication, by its contents, and by its design, secured Rossetti’s reputation. When his wife, Elizabeth Sidal Rossetti, died in February 1862, Rossetti placed the original manuscripts of his poems in her coffin. In 1869 these were exhumed secretly from her grave and published in this volume in 1870 with other, more recent work. The book opens with ‘The Blessed Damozel,’ Rossetti’s most famous poem, which had first appeared in the Pre-Raphaelite magazine, The Germ, in 1850; among the other contents are the sonnet sequence called ‘The House of Life’ and a group of poems about paintings that show Rossetti’s abiding interest in unifying the sister arts ... Poems (1870) was perhaps most remarkable for being one of the first books to be designed throughout by an author. Over a period of nine months, Rossetti supervised the printing of the proofs while painstakingly designing the covers and endsheets. The result had a great influence upon writers and designers of the 1880s. Oscar Wilde’s Poems (1881) and several of Walter Pater’s books clearly were modeled upon Rossetti’s unique volume.”

STETZ & LASNER 52. HAYWARD 283. NCBEL III:491. $3500.

517. [Roth, Philip (sourcework)]: Schulman, Arnold [screenwriter]: [Collection of Thirty-five Publicity Stills for:] GOODBYE, COLUMBUS. [New York]: Paramount Pictures, [1969]. Thirty-five 8 x 10” glossy borderless stills, with captions in lower margins. Lower edges curled, a few minor creases, but otherwise very good to near fine.

A substantial representation of the promotional stills for Larry Peerce’s film adaptation of Roth’s novella, based on a multi award-nominated script by Arnold Schulman, and starring Richard Benjamin, Ali MacGraw and Jack Klugman. $100.


First edition. One of 125 numbered copies printed on handmade paper at the Marion Press. $125.


First edition. One of 250 copies printed at the Stratford Press. $65.


First edition Wood engravings by John DePol. One of 315 copies printed on Rives at the Yellow Barn Press. $125.

First edition. Copy #3 of one hundred portfolios, signed by the photographer. A collection of 24 digital printings on Arches of Ruscin’s photographs of the Alta California missions, sold originally to benefit restoration projects associated with their maintenance, and for some time available from the photographer on that basis. $750.

With Five Drawings


First edition. One of four hundred and fifty copies printed by Rudge and signed by the author. In this copy, Russell has decorated five pages (including the title-page) with charming multi-color pencil drawings, each signed “A.E.” Accompanied by a superb 4pp. autograph letter, Dublin, 26 April 1932, signed “A.E.,” to “My dear Miss Sitwell,” on four panels of a folded sheet of mourning stationary. The letter conveys this copy of Midsummer Eve to Edith Sitwell in response to her kindness, “... a little book which was printed in America a couple of years ago ... I have made a few decorations to the pages which I now fear do not improve the book ....” He observes that Sitwell is “such a mistress of the craft of poetry and you know how difficult it is to write good verse that you will find forgiveness for my weaknesses. My skill was rarely equal to being at the same time a good craftsman and a true teller of the idea which I had, and where I had to choose I fear the craft suffered, but I have always envied people like Yeats and yourself whose Muse is so great that there is no need for the sacrifice I often had to make ... The real Ireland is the west coast counties from Donegal down to Kerry, all beautiful ... Dublin is a little [illegible] of the glory it had when people like Stephen Mackenna, the translator of Plotinus, James Stephens, Padraic Colum, James Joyce, George Moore, J.M. Synge, Standish O’Grady & many others were all to be met in the same city. Yeats remains and there are new writers Frank O’Connor, F. R. Higgins coming on, but the new generation is realistic reading from the mood of O’Grady, Yeats, myself & the earlier generation ...” He continues in the same vein for another 90-100 words, and concludes “…with kind regards Yours very sincerely, AE.” Accompanied by a file of permission and submission letters relating to an article about this copy, including a t.l.s. from Liam Miller. Sold.

523. [Russian Civil War in Film]: [Original Czech Film Poster for:] NEZAPOMENUTELNY ROK [a.k.a. “LENIN v 1918 GODU” or “LENIN IN 1918”]. [Prague?]. [nd]. Folio pictorial broadsheet (41 x 29cm). Boldly printed in red and black on white stock. Old horizontal fold, otherwise near fine.

An original promotional poster for distribution in Czechoslovakia of the 1939 130-minute Russian film biography directed by Mikhail Romm, et al, starring Boris Shchukin as Lenin, N.K. Cherkasv as Gorkii, and M. Gelovani as Stalin. The film was released in the USSR and the US in 1939, and was eventually distributed in Europe and elsewhere in the years following the end of WWII. The Czech release title translates roughly as “Unforgettable Year,” and the film was a sequel to the 1937 Lenin in October. $125.

524. Ryan, Michael: THREATS INSTEAD OF TREES. New Haven: Yale, 1974. Cloth. First edition. YSYP 69. Edited, with a foreword, by Stanley Kunitz. Pencil erasure on endsheet, else about fine in near fine dust jacket (with price intact). This copy is in is the variant (cloth) binding with the rounded backstrip. $75.

525. Sackler, Howard [sourcework & screenwriter]: [Set of Eight Color Stills for:] THE GREAT WHITE HOPE. [Np]: Twentieth-Century Fox, [1970]. Eight 10.5 x 14” color stills, plus additional slightly used 11 X 14” captioned title-card. Some slight offsetting to versos, minor use to a couple corners, otherwise about fine.

A complete set of these deluxe lobby stills for Howard Sackler’s adaptation to film of his own play. The 1970 release was directed by Martin Ritt, and starred James Earl Jones, James
Alexander, Hal Holbrook, et al. Noted director / photographer Lawrence Schiller is known to have taken a number of photographs during the production of the film, but the images used for these stills are uncredited. $100.

526. Salisbury, Harrison: [Heavily Revised Typescript:] “LIFE AND DEATH IN RUSSIA.” Taconic, CT. [ca. 1992]. 16 1/2 pp. on rectos (and a verso) of quarto sheets (many of them paper previously used by others for other purposes on their versos, but also including an additional page of corrected typescript by Salisbury for another article). Heavily revised in pencil and ink. Very good. Accompanied by a t.l.s., Taconic, CT, 10 August 1992, from Salisbury to fiction writer Kit Reed, forwarding the typescript (and some other incidentals) to be sold as a fund-raiser. Salisbury signed the typescript, including his contact information, at the top of the first leaf. An excellent example of a working typescript by the Pulitzer Prize winning journalist and historian. $375.

527. Salleron, J[ules]: ÉTUDES SUR LE VIN MOUSSEUX NOUVEAU MODE DE TIRAGE RATIONNEL ET INFAILLIBLE, L’ÉLASTICITÉ DU VERRE ET LA RÉSISTANCE DES BOUTEILLES, LE LIÈGE ET SON APPLICATION AU BOUCHAGE DU VIN DE CHAMPAGNE Paris: Chez L’Auteur, 1886. vi,178pp. Large octavo. Contemporary half morocco and marbled boards. One plate (4 microscopic views). Foxing early and late, extremities shelfworn with sharp bump to lower fore-tips cracking the boards but not affecting the text block. A good copy. First edition. Salleron (1829-1897) was first and foremost an instrument maker and he brought that experience to bear on this subject, and here discusses (with illustrations) such devices as his Élasticismètre for testing the strength of bottles and other technical matters. He published embellished and revised editions of his work on this subject over the next fifteen years. OCLC locates 10 copies spread over three records. OCLC: 15719540. $225.

528. Salt, Waldo [screenwriter], and Jimmy Breslin [sourcework]: THE GANG THAT COULDN’T SHOOT STRAIGHT [wrapper title]. [Culver City]: Metro-Goldwyn-Mayer, 1 February 1971. 120 leaves. Quarto. Photomechanically reproduced typescript, printed on rectos only of white stock, Bradbound in printed studio wrappers. Small nick and crease, and some modest edge sunning to wrappers, title lettered on spine, otherwise very good or better. An unspecified but relatively early draft of this adaptation by Salt of Jimmy Breslin’s book. The July 1972 release was directed by James Goldstone, and starred Jerry Orbach, Robert De Niro, et al. In April 1951 Salt was called before the HUAC, and then placed on the Black-list. After struggling for a decade and a half with often-pseudonymous television writing and commercial work, in 1969 he wrote the award-winning screenplay for Midnight Cowboy. Subsequent credits included Serpico, The Day of The Locust, and Coming Home. In 1987, just prior to his death, he received the WGA Laurel Award in recognition of his considerable achievements. $300.

529. Salter, James, and Duane Michals [photographer]: STILL SUCH. New York: William Drenttel, 1992. Cloth and typographically decorated boards, paper spine label. Photograph. Fine, without dust jacket, as issued. First edition. From an edition of 226 copies designed by Stephen Doyle and printed on BFK Rives in six colors at the Stinehour Press, this is copy #27 of 200 numbered copies, signed by the author, and in this uncommon instance by the photographer as well, who formally signed the 26 lettered deluxe copies, but only incidentally a few copies of this issue. $225. With an Original Drawing

First edition. Inscribed by the author in 1952 (as “Ross”), with a characteristic landscape drawing in ink and color pencil on the front free endsheet.
ADAMS HERD 2007. ADAMS SIX GUNS 1941. $500.

531. Saroyan, William: **THE DARING YOUNG MAN ON THE FLYING TRAPEZE AND OTHER STORIES.** New York: Random House, 1934. Large octavo. Cloth, printed foil label. A few slight marks to cloth and foil wraparound label, otherwise a very good or better copy, in slightly darkened and edgeworn dust jacket with shallow loss at crown of spine.


533. Sassoon, Siegfried: **MEMOIRS OF A FOX-HUNTING MAN ... WITH ILLUSTRATIONS BY WILLIAM NICHOLSON.** New York: Coward-McCann, Inc. [1929]. Large octavo. Decorated white cloth. Plates and illustrations. Tiny bump at top edge of lower board, otherwise fine, without dust jacket.


534. [Sassoon, Siegfried]: **MEMOIRS OF AN INFANTRY OFFICER. “By the Author of Memoirs of a Fox-Hunting Man.”** London: Faber & Faber, [1930]. Large octavo. Gilt blue polished buckram, t.e.g. Spine a shade sunned (as usual), small bump at lower edge of one board, but a very good copy, without printed dust jacket, as issued.

First edition, limited issue. One of seven hundred and fifty numbered copies, specially printed and bound, and signed by the author. KEYNES A33. $650.


First edition thus, with an introduction by Charles Causley. One of 350 numbered copies (100 for the author, 250 for subscribers). Published in recognition of Sassoon’s 80th birthday. $175.


First edition with these illustrations. One of 235 numbered copies printed on vergé de Montval, from a total edition of 287 copies. Sauvage’s 37 delicate and sensual designs were rendered as colored woodcuts and printed along with the text by Pierre Bouchet. MONOD 7384. $1250.

537. Sayer, Joseph: **THE LAW OF DAMAGES.** Dublin: Printed by J. Moore, 1792. xiv,248pp., but with Preface (pp. iii-vi) bound out of sequence, after table of contents. Small octavo. Contemporary
calf, gilt spine label. Extremities somewhat worn, with closed cracks to joints, moderate tanning, early ink ownership signature on half-title and endsheet, with a 19th century gift inscription on the latter, but a good copy.


ESTC N10252. $350.

538. Schary, Dore [screenwriter]: **DAYBREAK TREATMENT BY ....** [Culver City]: Property of the Selznick Co., Inc., [nd but likely ca. 1945]. [1],57 leaves. Quarto. Mechanically duplicated typescript, printed on rectos only. About fine, in term paper binder.

A substantial treatment by Schary for an unproduced murder mystery revolving around the surgical restoration of the female lead’s sight, and her return to blindness as a result of malicious and deliberate actions on the part of the killer of her brother. This may correspond to the never-realized project Selznick targeted for Fritz Lang and Ingrid Bergman that was promptly derailed by Bergman’s lack of interest. One of several duplicate copies from the Selznick Archive. $100.


First edition of Schuyler’s influential articles about US architectural styles and trends, published while he served as editor for Harper & Bros. $150.

540. [Science Fiction Theatre]: Fass, George and Gertrude [screenwriters]: **SCIENCE FICTION THEATRE 35B (THE LONG DAY).** Hollywood: ZIV Television Programs, Inc., 7 - 12 September 1955. 33 leaves plus lettered insert. Quarto. Mimeographed typescript, printed on rectos only of blue and white stock. Bradbound in mimeographed wrappers. Extensive relevant annotations (see below), ink name and pencil notes on upper wrapper, a few smudges to wrappers; very good.

A “final master” of this original television script utilized in the course of the production, including textual revisions in manuscript as well as inserted in original typescript. This copy bears the designation for an editor, and bears ink annotations characteristic of that function. This segment aired 17 December 1955, and starred DeForest Kelly (of Star Trek fame) in his first science fiction appearance. The pioneering Science Fiction Theatre ran two seasons from 1955-7, and is notable for its emphasis on scripts based on hard science. George and Gertrude Fass enjoyed extended careers as television writers, including contributions to such notable shows as Foreign Intrigue and Sherlock Holmes. $300.

541. Scott, Evelyn: **THE WAVE.** New York: Cape and Smith, [1929]. Cloth. First edition. Near fine in very good dust jacket with moderate chip at toe of spine panel (affecting slightly five letters in the imprint) and a shallow chip at the top edge of the rear panel. $100.

542. Shaber, David [screenwriter]: **HAWKS ...** [released as: Nighthawks]. New York: Universal Studios, January - March 1980. [5],121 leaves plus lettered revised inserts. Quarto. Mechanically reproduced typescript, printed on rectos only of white, blue and salmon stock. Boltbound in Studio Duplicating Service binder. Ink name and annotations (see below). binder somewhat used, upper corner of terminal leaf torn away, costing a few words, some creases; a good, but obviously production-used copy.

Denoted the “Final Draft,” but with a significant number of inserted revises dated over a span of the months above, as well as a few sections of substantive manuscript revisions. Bruce Malmouth directed the 1981 release, starring Rutger Hauer, Sylvester Stallone, Billy Dee Williams, Lindsay Wagner, et al. With the ownership signature and annotations of credited sound mixer, Les Lazarowitz. Dramatist / screenwriter Shaber was active as both writer
and producer, with Broadway and off-Broadway productions of note to his credit, and in the
decade after this film, taught advanced screenwriting at Columbia. Among his screenplay
credits is the 1979 urban New York classic, The Warriors. The first four leaves are a 29
January 1980 memo outlining revisions (the working title was then The Attack). $300.

543. [Shaffer, Peter (source work)]; Yordan, Philip [screenwriter]: PETER SHAFFER’S THE
ROYAL HUNT OF THE SUN SCREENPLAY BY .... Madrid: Royal Films, [nd but prior to
Bradbound in stiff wrappers with diecut window. Light use to wrappers, a bit of rust to brads,
sunning to title-leaf through diecut window, but very good.

An unspecified draft of Yordan’s adaptation to the screen of Shaffer’s 1964 play. Irving Lerner
directed, and Robert Shaw, Christopher Plummer and Nigel Davenport starred, as Pizarro,
Atahulapa and de Soto. $225.

544. Shakespeare, William: [From the Second Folio:] THE LIFE AND DEATH OF KING
RICHARD THE SECOND [with:] THE FIRST PART OF HENRY THE FOURTH, WITH THE
LIFE AND DEATH OF HENRY SIRNAMED HOT-SPVRRE [with:] THE SECOND PART OF
HENRY THE FOURTH, CONTAINING HIS DEATH: AND THE CORONATION OF KING
Cotes ..., 1632]. pp. 23-46,45,50-86 (31 leaves) [b6]-[g6]. Page 47 misnumbered ‘45’ and
verso numbered ‘50’. Folio. 13.5 x 8.5”; 34 x 22cm. Bound up in smooth padded calf, let-
tered in gilt, with faux parchment endsheets. Some rubbing to binding, small worm track in
lower blank margins (1 cm in length at its most extreme); 6 cm closed tear in lower edge of
leaf b6, surrounded by an old tidemark, with some lighter spotting to b5; old ink squiggles in
upper margins of g6 (recto and verso) thumb-sized brown spot to first leaf; old tape repair to
inner margin of terminal leaf, with some soiling to recto; a reasonably good to very good lot.

A substantial sequence of leaves from the 1632 Second Folio edition of Shakespeare’s plays,
preserving two complete plays, and a significant portion of a third. $6250.

545. [Shaw, George Bernard (source work)]: [Original Studio Publicity Campaign Pressbook
self-wrappers. Profusely illustrated. Couple of old creases, light wear overall, but a very
good copy.

Original publicity pressbook for this film adaptation of Shaw’s satire, set in the context of the
American Revolution in grand Tinsel Town style, based on a screenplay by John Dighton and
Roland Kibbee, directed by Guy Hamilton, with Burt Lancaster, Kirk Douglas and Laurence
Olivier as leads. $125.

546. Shelley, Percy B.: ADONAI S. AN ELEGY ON THE DEATH OF JOHN KEATS, AUTHOR
OF ENDYMION, HYPERION, ETC. Cambridge: Printed by W. Metcalfe, and Sold by Messrs.
Gee & Bridges, Market Hill, 1829. viii,28pp. Octavo. Full crimson morocco, raised bands, gilt
inner dentelles, marbled endsheets, a.e.g. Some foxing early and late, a few small patches of
surface rubbing to joints, otherwise a very good copy.
First U.K. edition, preceded by the 1821 edition printed in Pisa, and an incomplete printing in the 1 December 1821 number of *The Literary Chronicle*. This edition was overseen by Monckton Milnes and Arthur Hallam, based on a copy of the Pisa edition in Hallam's possession. To this edition, Ruth Grannis ascribes "the first general enthusiasm over Shelley." With the bookplate of Conte Ernesto Vitetti.


Denoted the "Second edition," but the first London edition, following the 1819 edition of 250 copies printed in Livorno, Italy, under Shelley's supervision. His dramatization of this dark tale of parricide, child abuse, and incest - based on actual events - is among the most highly regarded Romantic verse plays.


548. [Sheridan, Richard Brinsley]: *THE RIVALS, A COMEDY. AS IT IS ACTED AT THE THEATRE-ROYAL IN COVENT-GARDEN*. London: Printed for John Wilkie, 1775. x,[6],100pp. Octavo. Three quarter green calf, spine gilt extra, a.e.g., by Riviere. Half-title bound in. Printed bookplate on front pastedown, as well as the small gilt morocco bookplate of Chauncey B. Tinker. Fore-tips rubbed, a couple small scrapes to side panels and one to lower fore-piece, otherwise a very good, attractive copy.

First edition. Although there is a catchword on p.100 implying the Epilogue was to follow, the Epilogue appears on pp. [xiii-iv], as published, followed by the leaf bearing the errata and Dramatis Personae. Page 79 in this copy is correctly numbered.

WILLIAMS, pp. 212-3. ESTC T45136. $750.


First edition, a collaborative paperback original. An excellent association copy, inscribed on the front free endsheet: “Karl, another you can have - Manly.” The recipient, Karl Edward Wagner, published Wellman’s *Worse Things Waiting* (Carcosa Press, 1973) and *Lonely Vigils* (Carcosa Press, 1981), and edited some of his posthumous publications from other publishers.

$85.


First edition, limited issue, of the novelization of Sherriff’s play. One of six hundred numbered copies, printed on handmade paper, specially bound and signed by the authors.

FALLS, p.297. $250.


Second edition. In 1804 Benjamin Silliman, Sr., then a chemistry teacher, was commissioned by the Trustees of Yale College to tour Europe for the purpose of enlarging the library. This
work prints his journal of the trip from April 1805 to April 1806. The three folding plates include two views in profile, and one overview, of Stonehenge. SHAW & SHOEMAKER 26737. $375.


A late revised draft of this original screenplay by Simon, exhibiting a storm of revisions through the span of days noted above. Most notably, the supplement of 37 lettered leaves, all dated in January, corresponds to sequences to be reshot. The film, directed by Jerry Rees, and starring Kim Basinger and Alec Baldwin, was released in 1991. An uncommon form of the script, allowing analysis of the revisions between the originals and the retakes. $275.


A prospectus for the 1920 anthology edited by Ruth Le Prade, with an introduction by Sinclair. This broadside prints the entire text of Sinclair’s Introduction, and thus constitutes its first appearance, separate or otherwise.


First edition, octavo printing. A portion of the edition was imposed in quarto. Smalridge (1662 - 1719), later Bishop of Bristol, was highly regarded as a poet and essayist -- he was among those suspected of having written A Tale of A Tub, and earned praise from both Swift and Johnson.


First edition. One of a total edition of 200 numbered copies, printed in various colors on blue-grey Shadwell paper by Hamady. The posthumously collected works of the fictional poet of Red Creek, Texas, and lead guitarist of Chicken Gumbo, who disappeared while on a hunting trip in the mountains. This is number 68 and is one of the copies with the colon on the title-page printed in white. It was also one of the author’s copies, with his faint circular blindstamp in the upper fore-corner of the first blank after the free endsheet.

First edition, issue in boards (one of 500 copies bound thus). Introduction by Robert Pincus. One of the poet’s own copies, inscribed to him and to his wife by the artist (“To De & Kathy --- and the lute DeLoss”), with an original pen and red and green ink drawing on the half-title of a cartoon-like Snodgrass, playing a lute. Photographs of Snodgrass, DeLoss, and Kathy are appended to the main text. $450.


First edition in this format. This copy has an original drawing on the blank verso of the half-title, in black and red ink, signed by McGraw (“DeLoss”), depicting Snodgrass standing, holding a large bird, while McGraw is seated at a table sketching, with rain visible through a window in the background. The book is dedicated (in print) “From De to Del and ... From Del to De,” and this copy originated in Snodgrass’s library. It reprints two out-of-print books by Snodgrass, _The Death of Cock Robin_, 1989, and _The Midnight Carnival_ (1988), and adds one new work, _Seasoned Chairs For A Child_, photos of chairs designed by DeLoss McGraw and commissioned for the Children’s Room of the Nashville Public Library, along with the sonnets by Snodgrass painted by McGraw on the chairs. $400.

559. Snyder, Gary: **SIX SECTIONS FROM MOUNTAINS AND RIVERS WITHOUT END.** London: Fulcrum Press, [1967]. Gilt cloth. Fine in near fine dust jacket (price-clipped, as issued, for this issue).

First U.K. edition, limited issue. One of one hundred numbered copies, specially printed and bound, and signed by the author. $350.


First edition in German, trade issue, of this monograph by the guiding spirit of the Société Anonyme, featuring a color frontis by her, and a number of photographs by Ralph Hawkins, and others, of the innovative dancer. Foreword by H. Niedecken-Gehard; introduction by Hans Hildebrandt. This is copy #214 of an unspecified number of copies of the trade issue. The English language edition was published in similar format and printed by the same printer. $150.


HUBIN, p.375. $100.

**The Romanticized Natchez Hero**

562. Staal, Pierre Gustave Eugene: [Two Original Drawings, Pencil, and Pencil & Ink:] “Atala” and “Chactas Mourning at the Grave of Atala.” [Paris: The Artist], ca.1847. Two drawings, 175 x 120 mm and 170 x 125 mm, matted together. Some tanning, otherwise very good or better.

Two highly finished drawings executed as illustrations for V. Lecou’s 1850 edition of Chateaubriand’s _Oeuvres Complètes_ (5 vols), wherein they were engraved by Charles Geoffray. The subjects are “Atala,” and “Chactas Mourning at the Grave of Atala.” The latter is a prime example of the highly romanticized and influential image of the Natchez Indian portrayed in Chateaubriand’s fiction, derived from oral tradition among the Seminole. The former, executed in pencil alone, is signed and faintly dated 1847. The second, which features ink highlighting and a trace of white wash, is signed, and bears a red ink paraph. The engravings were then later reproduced in album form. Staal (1817-1882) was a prolific artist and draughtsman, illustrating works by Balzac, Sue, Sainte-Beuve, and Mme de Staël, as well as periodicals
and anthologies. His portraits of women, of which the first of these images is an example, were published widely. A label on the verso of the mat assigns provenance to the collection of V. De Seglise. $1250.

563. Stein, Gertrude: GEOGRAPHY AND PLAYS. Boston: Four Seas Company, [1922]. Cloth and boards, paper spine label. Ink ownership inscription in corner of front pastedown, endsheets foxed, usual slight tanning, but a very good copy, in somewhat faded, creased and nicked dust jacket with some loss at spine extremities and a few edge tears.

First edition, second binding, second state of the dust jacket (blue on white). With an Introduction by Sherwood Anderson. One of an optimistic total edition of 2500 copies bound up in four different binding lots over time, the last having within it two variants.

WILSON A5b. $225.


WILSON A42a. $125.

565. [Steinbeck, John (sourcework)]: [Archive of One Hundred and Fifty Original Production and Publicity Still Photographs for:] OF MICE AND MEN. Los Angeles: United Artists, 1939. One hundred and fifty 7.5 x 9.5 inch (a few smaller) borderless black & white stills. Generally, very good to near fine (a few corner creases, one or two with signs of oxidation).

An unusually comprehensive archive, with trivial duplication, of the production and publicity stills for the 1939 film adaptation of Steinbeck’s novel, directed by Lewis Milestone, starring Burgess Meredith, Lon Chaney Jr., et al. The still photographer for the film has generally been identified as Tom Evans. The collection offers unusually strong representation of the X, P, and H sequences, in many instances representing contiguous runs of images within the negative sequences. A considerable number of the stills bear the studio’s mimeographed cut-lines affixed to the back, and a few bear rubber-stamped designations as “proof” prints. It would be difficult indeed to recreate such a near comprehensive collection of the stills associated with this film. $2250.

Large-Paper Copy

566. [Sterne, Laurence]: A SENTIMENTAL JOURNEY THROUGH FRANCE AND ITALY. BY MR. YORICK. London: Printed for T. Becket and P.A. De Hondt, 1768. Two volumes. xx,203; [4],208pp. Octavo. Contemporary calf, marbled endsheets, spines gilt extra, red and green gilt lettering pieces. Engraved coat of arms on D3v of second volume. Upper joint of first volume, and crown of lower joint of second volume cracked (but cords still sound), spines a bit rubbed, with very shallow losses at crowns of spines, two small smudges to half-title in first volume, a bit of light foxing to terminal leaves, small flaw in extreme fore-edge of binder’s blank in second volume, otherwise a very good, crisp set.

First edition, the special printing on large “imperial” paper. This copy measures 18.3 x 11.3cm (7.25 x 4.25“). The subscriber’s list in the first volume marks those subscribers opting for this format with an asterisk. This set exhibits variant reading 2 in the first volume, and variant 1 in the second. Sterne’s account of his journey through Calais, Rouen, Paris and nearly to Lyons, taken for the sake of his health. “…The flawless miniature artistry of its vignettes are hardly to be paralleled in either English or French prose of the century” - Louis Bredvold. A separately printed advert leaf promising the completion of the work by the next winter was inserted in copies; it was, as often, not bound into this copy.

ROTHSCHILD 1971. GROLIER ENGLISH HUNDRED 54. ESTC T14747. $4750.

567. [Sterneana]: THE LIFE AND MEMOIRS OF MR. EPHRAIM TRISTRAM BATES, COMMONLY CALLED CORPORAL BATES, A BROKEN-HEARTED SOLDIER.... London:
First edition of this precursor to Tristram Shandy. Its relationship to its more famous contemporary is explored in Helen S. Hughes, "A Cursor of Tristram Shandy," Journal of English and Germanic Philology, XVII (1918). Sheets of the original printing were reissued in 1759 with a reset title-leaf. The NUC locates copies at Y, MH, IU, and CLU-C, but ESTC/Online increases that count significantly.

BLOCK, p.145. ESTC T77673. $950.

568. Stevenson, Robert Louis: KIDNAPPED BEING MEMOIRS OF THE ADVENTURES OF DAVID BALFOUR IN THE YEAR 1751.... [London]: Cassell & Company, 1886. Early 20th century polished calf, spine gilt extra, gilt labels, t.e.g., gilt ‘RLS’ device on each board, spine of original cloth binding bound in rear. Folding map. Spine extremities lightly worn, terminal catalogue not bound in, otherwise a very good copy.

First edition, second “issue,” with the three alterations to the text requested by Stevenson. BEINECKE 378. $600.

569. Stevenson, Robert Louis: KIDNAPPED BEING MEMOIRS OF THE ADVENTURES OF DAVID BALFOUR IN THE YEAR 1751 .... [London]: Cassell & Company, 1886. Original green cloth. Folding map. Cloth somewhat faded and soiled, three small splashmarks on lower board, inner hinges cracking, some foxing to map, prelims and endleaves, small pale shadow of a circulating library label on upper board; a sound copy in half morocco slipcase and chemise.

First ordinary U.K. edition, second “issue,” with the corrected forms of the text in the requisite places. This copy has the 4-leaf form of the adverts, dated ‘5G-7.86.’

BEINECKE 382. PRIDEAUX, p .46-7. $300.


One of two hundred and fifty numbered copies printed on handmade paper by John Henry Nash for private distribution. Introduction by William Andrews Clark to the larger volume, which is a new typographic rendering of the text. The smaller volume is a photo-facsimile of the 1890 Sydney edition.

$225.

571. [Stevenson, Robert Louis (sourcework)]: Barlow, Michael [screenwriter]: KIDNAPPED SCREENPLAY BY ... BASED ON THE NOVEL BY .... New York & Los Angeles: American Zoetrope / RHI Entertainment, 31 March 1995. [1],103 leaves. Quarto. Photomechanically reproduced typescript, printed on rectos only. Bradbound in RHI binder with diecut window. Title inked on spine and lower edge, else near fine.

An unspecified draft of this loose adaptation to television of Stevenson’s novel, directed by Ivan Passer, and starring Armand Assante, Patrick Malahide, et al. Upon release, Barlow shared screen credit with two other writers, but bears sole credit on this draft. $125.

572. [Stewart, Sir James (attrib)]: THE LIFE OF A LAWYER. WRITTEN BY HIMSELF. London: Saunders and Benning, 1830. [1],421pp. Octavo. 20th century three quarter crimson morocco, spine gilt extra, t.e.g., others untrimmed, by Riviere (bound without the half-title, if issued with one). Small rub at crown of spine, a bit of shelf-rubbing at tips, otherwise a fine copy.
First edition. An uncommon fictional autobiography, tracing the protagonist’s life from being orphaned at the age of four, through his education and legal career, and thereafter through the course of a somewhat meteoric rise to the post of Lord High Chancellor. Halkett & Lang attribute authorship to Sir James Stewart (b. 1758?), and the Faculty of Advocates Library at Edinburgh to James Stewart of Lincoln’s Inn (1805-1860). Not in Wolff. OCLC 10577767 (16 copies). $750.


An off-printing of Muir’s article from The Amateur Photographer (London, 28 November 1923), produced for promotional purposes by Stieglitz, probably during the Intimate Gallery years. $125.

The $6,000 Marin


First edition. An important document in the history of The Intimate Gallery and John Marin’s career, being Stieglitz’s own sortie into the fray of opinion surrounding the sale of a group of Marin’s paintings to Duncan Phillips in December of 1926. In brief, Stieglitz told several intimates that Phillips had paid $6,000 for Marin’s Back of Bear Mountain. Word leaked out to the public, Phillips claimed that the figure was inaccurate, and he and Stieglitz exchanged assertions and denials. The entire episode is summarized on pp. 282-3 of Lowe’s Stieglitz A Memoir / Biography. $175.


First edition, first printing. Edited by Waldo Frank, Lewis Mumford, Dorothy Norman, Paul Rosenfeld & Harold Rugg. Contributors include W.C. Williams, Seligmann, Marin, Hartley, Stein, Demuth, Dove, Strand, Evelyn Scott, Jean Toomer, et al. Only 3200 copies of this Doubleday issue were printed, while over 50,000 of the ubiquitous Literary Guild printing appeared later the same month. WILSON B17a. $85.


First editions. The first item is the detailed catalogue of this magnificent exhibition of over three hundred items representing Stieglitz’s career from Photo-Secession until his death, as well as the works of his associates. The second item serves as an “illustrative supplement” to the first. $50.


Second US edition, in what some regard as the preferred form of the binding - another binding is in red cloth. The first US edition appeared in 1897, paginated at 354pp, and it
would appear this is largely a new setting of type. The pictorial vignette, which appeared only on copies of this edition, depicts a windblown Dracula with whip in hand, a wolf at his side, and a bat in the background. Curiously, OCLC/WORLDCAT locates only two copies, both of them in Texas, and at least one of them in the red cloth binding.

OCLC: 871249731. DALBY, p.28(n). $650.


First edition. Warmly inscribed by Straub to a “... great friend, great writer, great Centurian - with much love Peter ....” $55.


580. Sturgeon, Theodore: “Ether Breather,” contained in ASTOUNDING SCIENCE FICTION, New York: Street & Smith, September 1939. Large octavo. Pictorial wrapper. Modest use and tanning, soft vertical crease in upper wrapper, several stamps of a San Antonio news dealer (rear wrapper and in an occasional margin); a good to very good copy

Inscribed and signed by Sturgeon at his contribution: “This is my very first sale to a real live Prozine! Theodore Sturgeon,” followed by his paraph. Manly Wellman also contributes. $110.

Executed in Silverplate Engravings and Ruled in Red


First edition, printing in octavo format. This is the variant/impression in which page V has an ornamental border composed almost entirely of cherubs and there is no roman numeral at the head of the page. It is also one of the less common copies with the margins, initials and textblock ruled in red. All aspects of the contents were executed by English
engraver and calligrapher, John Sturt via silverplate engraving. Each page is surrounded by a delicate border, and many pages of the main text include one or more of a total of 129 different engraved scenes relevant to the particular text. Sturt (1658-1730) engraved most of the works of English writing-master, John Ayres, and contributed engravings to a number of religious or illustrated publications of his time. The advert leaf enumerates several of them, including the 1721 edition of The Orthodox Communicant - suggesting that the advert leaf was revised as copies were bound and sold in the years following publication. There were also an unspecified number of copies imposed in 4to format, and yet other copies appear without red rules enhancing the borders and text blocks.


First Book


First edition of the first two volumes of this compilation; a third supplementary volume was published in 1703. The dedication and "Publisher's Epistle..." in the first volume are wholly Swift's work. He served as Temple's secretary for a decade, and this constitutes his first book publication, albeit as editor.

TEERINK 469. ROTHSCILD 2401. ESTC R14603. $650.

583. Swinburne, Algernon C.: ATALANTA IN CALYDON: AND LYRICAL POEMS ... SELECTED, WITH AN INTRODUCTION, BY WILLIAM SHARP. Leipzig: Bernhard Tauchnitz, 1901. 12mo. Original printed wrappers, untrimmed. Wrappers faintly dust soiled, short closed tear in upper wrapper at toe of upper joint, otherwise a very good copy, with the bookplate of Carroll Atwood Wilson. Cloth slipcase and chemise (a bit darkened, with typo on spine).

First edition in this format, published as Vol. 3522 in Tauchnitz's "Collection of British Authors" series. A presentation copy, inscribed by the poet on the half-title: "To Mrs. Mason with kindest regards from A.C. Swinburne." The recipient was the sister of Swinburne's friend, Theodore Watts-Dunton; she was the mother of the young "Bertie" Mason upon whom the poet doted in his late years.

TODD & BOWDEN 3522a. $1250.

584. Symonds, John A.: IN THE KEY OF BLUE AND OTHER PROSE ESSAYS. London & New York: Elkin Mathews & John Lane / Macmillan & Co., 1893. Pale blue cloth, elaborately stamped in gilt after a design by Ricketts, t.e.g. Minor rubbing at extremities, endpapers a bit foxed and tanned, as usual, small bookseller's ticket on pastedown, edges faintly tanned, trace of cracking to rear inner hinge, but a very good, bright copy.

First edition, ordinary paper issue, in the proper first state of the binding. "A few copies were bound in light blue cloth, and the late Mr. Mathews informed me that the whole of the ordinary issue was to have been so bound, but that Mr. Ricketts came in and objected, making a jest about 'Ricketts' Blue,' [a common commercial dye of the time] and therefore the cream cloth was substituted" - Babington. "Beyond doubt this state is highly uncommon, and there appears every reason to believe these are the earliest copies..." - Colbeck. This copy bears an interesting gift inscription on the front free endsheet: [Recipient erased] "in memory of pleasant days at Deal July-August 1894. CEM / R.M. Dawkins. Jan. 1912." That the inscription is from the eminent archaeologist and classical scholar (1871 - 1955), and friend of Baron Corvo and Norman Douglas, has been tentatively confirmed, and certainly it is a topically probable association.

BABINGTON 56. COLBECK II:815. $600.
585. Synge, John M.: **THE PLAYBOY OF THE WESTERN WORLD A COMEDY IN THREE ACTS.** Boston: John W. Luce & Co., 1911. Gilt printed wrapper over boards. Wrappers have sliver losses at the overlap upper and lower edges, upper joint of wrapper partially split, with small chips to corners, otherwise a very good, internally fine copy.  

First U. S. edition, published, according to the verso of the title, in June. The printing history of the Dublin edition is also recorded on the title verso. Copies also appeared the same year in quarter vegetable parchment and boards, gilt spine label, upper board lettered and decorated in gilt (priority uncertain).   

MODERN MOVEMENT 18. $100. 

586. Tarkington, Booth: **PENROD.** Garden City: Doubleday, Page & Company, 1914. Blue cloth, stamped in white, with pictorial inset. Frontis and illustrations by Gordon Grant. Spine ends and fore-tips lightly rubbed, offset to free endsheets from jacket flaps, shallow bleed from top-edge in upper margin of a few leaves, bookseller’s label, but very good in somewhat darkened dust jacket with nicks and short tears at corners and front flap fold, some fraying at the head and toe of spine, and shallow discoloration along lower edge. Rather amateurish half calf slipcase.  

First edition, second state of the text (of three, with folio ‘viii’ omitted and the earlier reading, ‘sence’, at 19:23), first binding. With the author’s signed presentation on the dedication leaf: “Inscribed, with pleasure, for Mr. B.R. Levinson. 23 November, 1937.”   

RUSSO & SULLIVAN, pp.29-34. $1000. 

587. Taylor, Edward Robeson [translator]: **SONNETS OF JOSÉ-MARÍA DE HEREDIA.** San Francisco: William Doxey, at the Sign of the Lark, 1898. [20],5-182,[1]pp. Medium green cloth, lettered in gilt, t.e.g., others untrimmed. Spine a trace sunned, with faint dust spots to cloth, otherwise a very good or better copy.  

Second (revised edition) of this early work by the lawyer/physician/poet, and future Mayor of San Francisco. From an edition of 550 copies, this is one of fifty printed on Strathmore paper, not for sale. The first edition appeared the previous year, and Taylor’s translations of de Heredia’s poems appear to be among the earliest published in book form. An excellent association copy, inscribed by Taylor “To his children Mr. and Mrs. Edward D. Taylor from Edward Robeson Taylor San Francisco October 18. 1898....” With Edward DeWitt Taylor’s bookplate on the pastedown, featuring a handpress. E. D. Taylor spent his early years in the Bay area printing trade, but gained some recognition as a painter, print maker and poster artist. $200. 

588. Teasdale, Sarah: **DARK OF THE MOON.** New York: Macmillan, 1926. Large octavo. Gilt parchment and boards, t.e.g., others untrimmed. Spine tanned, with a few small rubs, slight tanning at endsheet gutters, otherwise a very good copy in edgeworn slipcase with matching numbered label.  

First edition, limited issue. Copy #233 of 250 numbered copies, specially printed and bound, and signed by the author. $300. 


A studio presskit for this quintessential example of the Texas commercial film-making renaissance of the 1970s - 80s, based on an original screenplay by Wittliff, starring Willie Nelson, Gary Busey, Gilbert Roland and Isela Vega, and directed by Fred Schepisi. Locations included Terlingua, Brackettville and the Big Bend. Though the film was released in Feb. 1982, this presskit includes material dated the previous December. $125.
590. Thomas, Edward: **THE CHILDHOOD OF EDWARD THOMAS A FRAGMENT OF AUTO-BIOGRAPHY.** London: Faber and Faber, [1938]. Large octavo. Printed wrappers. Bookplate, wrappers faintly sunned and soiled, with a few corner creases and a small spot, a few pencil notes, otherwise a good copy.

Uncorrected page proofs of the first edition. Preface by Julian Thomas. Publisher’s blurb pasted to half-title. Uncommon format of this account of Thomas’s life up through his first year of public school. $125.

**The Manuscript Edition**

591. Thoreau, Henry David: **THE WRITINGS OF HENRY DAVID THOREAU.** Boston and New York: Houghton Mifflin Company, 1906. Twenty volumes. Publisher’s three quarter green crushed levant, raised bands, spines elaborately gilt extra, t.e.g., others rough-trimmed, silk ribbon markers. Plates, photographs, illustrations (some colored). Spines uniformly faded to medium brown, as are a few extremities, a few minor rubs, generic bookplate in each volume, otherwise a near fine set.

The important “Manuscript Edition” of Thoreau’s works, here in one of the publisher’s deluxe bindings, adding an additional forty illustrations over and above the selection included in the standard clothbound sets. The photographs are by Herbert W. Gleason. One of 600 numbered sets (in addition to an unknown number of out of series sets), “signed” by the publisher, and containing in the first volume a leaf of autograph manuscript by Thoreau. In the present set, the leaf is filled, recto and verso, in ink, and bears a number of small corrections and insertions in pencil. The manuscript is a section of Thoreau’s working draft toward the essay, “The Dispersion of Seeds,” eventually published in book form in 1993 as part of *Faith in a Seed: The Dispersion of Seeds and Other Late Natural History Writings*. The leaf corresponds to substantial sections of the text (but obviously with significant variation) beginning in the published version (p.85): “It is remarkable how commonly you see the thistledown sailing low over water, and quite across such ponds as Walden and Fair Haven ...,” and concluding, after authorial and then editorial interpolations of other text with “The outer part of the down of the upper seeds is gradually blown loose, while they are still retained by the ends of the middle portion, in loops attached to the core. Perchance at the tops of some more open and drier pods is already a little flock of these loosened seeds and down ...” (p. 91). While it is not unusual to find mention of Walden Pond in leaves contained in the Manuscript Edition, those that do are traditionally cherished to a somewhat greater extent than those that don’t. Volumes seven through twenty print for the first time the substantially complete portion of Thoreau’s journal, edited by Bradford Torrey, and the selection of letters appearing in volume six is expanded over the previous edition.

BORST B3. BAL 20145. $19,500.


HAMMOND & ANDERSON A6b. $125.
593. [Tomlinson, H. M.]: Gibson, Ashley [compiler]: **AN ILLUSTRATED CATALOGUE OF RARE BOOKS ON THE EAST INDIES AND A LETTER TO A FRIEND BY H.M. TOMLINSON.**

First edition, deluxe issue, of the first catalogue issued by the Java Head Bookshop, with the prefatory letter by Tomlinson. One of 165 numbered copies, specially printed and bound. $75.


A substantial promotional for this firm, founded fifty-one years earlier, nearly 50% of which is turned over to testimonials. Includes an illustrated printing of an English version of Schiller's "Lay of the Bell." Laid in are two loose duplicated letters of recommendation, dated 1895 and 1903. $60.

595. [Trade Catalogue - Occult]: de Laurence, Lauron William: **CATALOGUE DE LAURENCE SCOTT & CO THE LARGEST SELLERS OF OCCULT AND SPIRITUAL BOOKS IN THE WORLD** [wrapper title]. Chicago: de Laurence Scott & Co., [nd but ca. 1906 or 1907]. 64,133,11pp. Octavo. Decorated printed wrappers. Illustrations, some in color, with inserts printed on different stock. 12pp. insert trimmed slightly askew, affecting a few letters, wrappers a bit worn and spine ends frayed, a bit of rust at the staples. Withal, a good to very good copy, with some separate order slips laid in.

"Dr." Lauron William de Laurence established his mail order book business in 1892, specializing in occult, self-help, and magic publications. At the time of this catalogue the firm was headquartered in the Chicago Masonic Temple. His wares included a significant number of titles published under his name, some of which drew heavily upon the works of others, both historical and contemporary. Publications he wrote or distributed "had a great and lasting effect on the African American urban hoodoo community in the southern United States as well as on the development of Obeah in Jamaica" - Wikipedia. At least as recently as the firm's Wikipedia article's posting, importation of de Laurence's books into Jamaica is prohibited. The firm still exists, based in Michigan City, Indiana, but their current catalogue is devoted heavily to jewelry, self-help and "power" trinkets, many of them priced in the range of four figures. OCLC locates a small lot of early catalogues for the firm at San Diego State Univ., but no other catalogues turn up under a variety of search parameters. Frankly, this substantial catalogue informs one far more about the company than any of its actual publications might. Sold.


First edition of the scarce third volume of Mida's attempt to aid in bringing some form of order to trademarking a number of products, among them, most famously, alcoholic beverages. Mida himself a distiller and he stepped in to fulfill the need for references for the trade, beginning with his 1884 Manual ..., and because of
a court ruling in 1870 that required a greater attention to competing claims to trademarks, the 1st and 2nd volumes of this work, published in 1893 and 1895 respectively. Herein are reproduced hundreds and hundreds of trademarks and labels for distilleries and distributors of the time, the vast majority of which disappeared in following years through attrition or as a consequence of the imposition of Prohibition. Of particular note is the wide array of labels from regional and obscure distillers, Volumes in the series are scarce, both institutionally and in the trade. OCLC includes records for imperfectly or vaguely catalogued volumes in the series of three, sometimes likely only individual volumes: Chicago History Museum, the Filson Hist. Soc., Harvard, and the University of Waterloo.

OCLC: 20651947 & 71478341. $450.


First edition. One of 1000 numbered copies. Schnieder’s text is printed in English and German. A well-illustrated catalogue raisonné (1978-2005) and chronology. Published to accompany an exhibition at the Portland Public Library, December 2005. $100.

598. Truffaut, Francois: LES FILMS DE MA VIE. [Paris]: Flammarion, [1975]. Stiff pictorial wrappers. Illustrated throughout with photographs and stills. Usual tanning at edges of text-block, a couple minor creases, spine a bit sunned, but a very good copy.

Later (“6e Mille”) impression of the first edition, printed in February of 1975. Inscribed and signed by Truffaut: “Pour Liz-Anne Bawden amical souvenir, Francois Truffaut.” The recipient was editor of The Oxford Companion to Film (1976), and lecturer on Film at the Slade School. Her Times obituary notes particularly her friendship with Truffaut, with whom she also maintained a correspondence. Truffaut’s central work of film analysis and influences. $1750.

599. Trumbo, Dalton [screenwriter]: THE HORSEMEN ... FROM THE NOVEL BY JOSEPH KESSEL. [Hollywood]: Columbia Pictures, [nd. but ca. 1970]. [1],131 leaves. Mimeographed typescript, printed on rectos only, bradbound in printed wrappers. Very slight wear to wrappers, title inked on spine, else very good.

An unspecified draft of Trumbo’s adaptation to the screen of Kessel’s novel. Directed by John Frankenheimer, the film was released in 1971, the same year as Trumbo’s own adaptation to the screen of his novel, Johnny Got His Gun, and starred Omar Shariff, Leigh Taylor-Young, and Jack Palance. $150.


First edition. The verso of the title bears a long “Note” about the subject dated Hannibal, MO, 1844. Inscribed on the front pastedown: “Mrs. W. Tucker from her son, J.T.T.” No copies are reported by OCLC / Wordcat but American Imprints (1845) locates copies at MBC and MHolHi.

AMERICAN IMPRINTS 45-6492. $65.

601. [Tudor, William]: MISCELLANIES. Boston: Wells & Lilly, 1821. [viii],156pp. Octavo. Original printed drab boards, edges untrimmed. Spine chipped largely along the upper joint, scattered foxing, long tear in front free blank endsheet neatly repaired at an early date; about very good for the format.

First edition of this collection of, as the title implies, miscellaneous prose and poetry by the co-founder and first editor of The North American Review and prominent ice export
entrepreneur. The subjects range from the “Secret Causes of the American and French Revolutions” to human misery, purring cats, and cranberry sauce.

AMERICAN IMPRINTS SABIN 97410. $125.

602. TWICE A YEAR. A SEMI-ANNUAL JOURNAL OF LITERATURE, THE ARTS AND CIVIL LIBERTIES. New York. Fall/Winter 1938 through 1948. Whole numbers one through fifteen (in nine issues), lacking the final, 10th anniversary number. Variously printed wrappers, printed wrappers over boards, and cloth, in printed dust jackets (as below). Nine volumes, including double numbers.

Edited by Dorothy Norman. One of the most important North American journals of its times, founded and maintained, in part, under the influence of Alfred Stieglitz, 291 and American Place. Literary contributors include Rilke, Bourne, Olson (his first appearance in print), Cummings, Malraux, Dreiser, Nin, Kafka, Williams, Proust, Laughlin, Mann, Toller, Rukeyser, Patchen, Saroyan, Beecher, Miller, Anderson, Frank, Crane, Stein, Wright, Ignatow, Murray, et al. Included are superior reproductions of photographs and other artworks by Stieglitz, B. Weston, Marin, Porter, Wright Morris, Norman, O’Keeffe, Adams, Grosz, et al. An original silver gelatin print of a photograph by Todd Webb is mounted and bound into double number X/XI. Equal attention is paid to progressive, humanistic concerns for justice under the law at home and abroad, and the ongoing worldwide tragedy of the war, race discrimination, transgressions against civil liberties and the like. In this set, Issue I is in stiff wrappers, with light wear along overlap edges; II - VII are in cloth, with dust jackets (V-VI shows an old damp stain to the lower portion of the spine, wrapping around into the lower portions of the boards, and modestly affecting the jacket, but not the textblock) then VIII to end are very good to near fine in printed wrappers over boards.


Decorations by Goodhue


The limited issue of the revised Book of Common Prayer, overseen by D. B. Updike, and with facsimiles of the signatures of many of the principals associated with the revision approved at the 1892 General Convention on the verso of the title. The limited edition was prepared in two primary forms (and a few subvariants), one being the Canonical Edition, intended for distribution to each diocese and jurisdiction within the Church, with the text and borders enclosed within red rules, and with original signatures on the verso of the title. This standard limited edition of 500 copies on handmade paper does not feature red rules, and has the signatures of the principals in printed facsimile. Updike comments at length on this project in his introduction to Notes On The Merrymount Press, and about his role in the attempted rescue of an ill-conceived effort to produce a decorated edition from the plates of the 1892 printing: “The best things about the book were the cover and charming end-papers which Goodhue designed for it. Sad to relate, the edition had an immediate and resounding success! We were congratulated, and we blushed. Our shame was taken for modesty and we were congratulated more! While the book is indeed a strange one, it is by no means so strange as the designs originally made for it” (see pp. 9–10). Nonetheless, the experience was an important prelude to the production in 1928 of Updike’s own edition, widely regarded as his finest work.

GRIFFITHS 1893.7. $2250.

605. Van Gulik, Robert: THE CHINESE MAZE MURDERS A CHINESE DETECTIVE STORY SUGGESTED BY THREE ORIGINAL ANCIENT CHINESE PLOTS. The Hague and Bandung: W. Van Hoeve Ltd., 1956. Black cloth, stamped in red. Illustrations by the author “in the Chinese style.” Ink gift inscription on verso of half-title, but a very good or better copy, in good dust jacket with darkening to the white portions and some splash marks to the spine panel. First edition in English of Van Gulik’s earliest original tales based on Judge Dee (as opposed to the 1949 translations). $400.


608. Verdi, Giuseppe [composer], and Salvatore Cammarano [libretto]: IL TROVATORE, (THE TROUBADOUR), A GRAND OPERA, IN FOUR ACTS. THE MUSIC BY VERDI. THE CORRECT ITALIAN WORDS, WITH AN ENGLISH TRANSLATION: AND THE PRINCIPAL MUSICAL GEMS, NEWLY AND EXPRESSLY ARRANGED AS PIANOFORTE SOLOS. New York: Published at the Academy of Music, [nd. but no earlier than 1855]. 21,[3],6pp. Large octavo (26 x 17.5 cm). Sewn printed self-wrappers. Upper forecorners dog-eared, lower corner of title and second leaf foxed, light tidemark throughout, still a good copy. An early US printing of Cammarano’s libretto, with selections from Verdi’s score occupying the six terminal pages. The US premiere took place on 2 May 1855 at the newly opened New York Academy of Music. OCLC locates 17 copies. OCLC 5998400 & 26781552. $115.

609. [Victorian Wood-Engraving]: THE NEW TESTAMENT OF OUR LORD AND SAVIOUR JESUS CHRIST. WITH ENGRAVINGS ON WOOD FROM DESIGNS .... London: Longman, Green and Co., 1865. xvi,540pp. Thick small quarto. Elaborately gilt decorated blue cloth. Illustrated throughout with wood-engraved borders, illustrations and decorations (see below). Institutional bookplate on front pastedown, front inner hinge slightly strained, a few smudges to cloth, with small nick at crown of spine, but a very good, bright copy. One of the more ambitious undertakings in the era of Victorian woodcut illustration, including engravings by Linton, Cooper, the Dalziels, and many others, engraved after work by Raphael, Leonardo, Titian, Fra Angelico, et al. The project was overseen by Henry Shaw, who designed many of the decorations, which were then engraved by Orland Jewitt. The first printing of this edition appeared in 1864. $225.
610. Vidal, Gore [screenwriter]: [Original Australian Lithographed Daybill for:] I ACCUSE. [Sydney]; MGM, [1958]. Color lithographed daybill poster (30 x 13.25,” 76 x 34cm). Folded, as issued, a couple of short, closed tears in left margin (one penetrating slightly into the color background), a few mild creases along left margin, but a very good, bright copy.

A striking daybill poster for the Australian release of Jose Ferrer’s film adaptation of Nicholas Halasz’s book about the Dreyfus case, based on a screenplay by Gore Vidal. This was only Vidal’s second screenplay credit, although his writing for television had been substantial to this date. Ferrer starred as well as directed, in company with Anton Walbrook, Viveca Lindfors, Leo Genn, Emlyn Williams and Herbert Lom. $125.


Denoted the “3rd Draft” of this screenplay, based in part on Vidal’s treatment of the subject in A Search for The King (1950). Robert Dornheim is noted as the prospective director for the film. Dornheim and musician / actor/ writer O’Brien had worked together on the 1983 television film, Digital Dreams, featuring bassist Bill Wyman. Among O’Brien’s considerable list of accomplishments is The Rocky Horror Picture Show (writer and actor). Evidently unproduced, and not directly related to the 1983 Rice and Olivier musical of similar subject and title. $125.


614. [Viticulture]: Ladrey, Claude: L’ART DE FAIRE LE VIN. Paris: Librairie F. Savey, 1863. xxix,261,[3]pp. Small octavo. Contemporary half red morocco and marbled boards, half-title andadvert leaf bound in. Binding a bit scuffed and rubbed at edges, with surface scrapes around crown of spine, otherwise very good. With a small bookseller’s ticket in the corner of the front free endsheet verso, and with the pencil ownership signature (last name only) of a member of the Du Vivier family.

First edition of this popular work which saw several editions in the following two decades. Published in the series Bibliothèque Oenologique et Viticole. Ladrey was editor of La Bourgogne, Revue Oenologique et Viticole, and of its successor, Revue Viticole (the
subject of the terminal advert leaf). OCLC/Worldcat locates six copies over two entries, three of them in North America.


First edition of this rare element in the campaign in favor of importing American vines to France because of their resistance to phylloxera. Panchon was head of the department of Botanical Science at Montpellier University at the time, and edited La Vigne Américain, Sa Culture, Son Avenir En Europe. Vialla was President of the Sociètè Centrale d’Agriculture de l’Hèrault. OCLC/Worldcat locates only two copies, both in France (and a duplicate entry for one of them).

OCLC: 458530933. $485.


First edition. An essential publication in the printed record of early California viticulture. The Commission was established by the California legislature in 1880 and it continued in its original form until 1895 when it was transferred to the University of California. The three substantial and extensively illustrated separately paginated and signed appendices are: 1) Vias, Culture Of The Vine En Chain tres, translated by Anna Louise Wetmore; 2) Cazenave, Practical Manual Of The Culture Of The Vine In The Gironde, again translated by Ms. Wetmore; and finally 3) Champin, Vine Grafting (Extracts).

GABLER G12425-8. $1750.


First edition. The first part consists of an historical account of development, discussions of stills and suitable grapes, how to operate a distillery and market the product; the second part is William Spencer’s translation of Antonio del Piaz’s “Cognac Distillation and Manufacture.” The lithographed frontispieces were printed by H.S. Crocker of San Francisco.

GABLER 33970. $275.

First edition. In addition to discussing the medicinal and health benefits and effects of wine, Dr. Ferrier gives capsule accounts (often with illustrations) of some of the more important vineyards of the region, including Château-Lafite, Château-Latour, Château-Langoa, and Châteaux Beychevelle, Latour de Carnet, Margaux, Rauzan, Giscours, et al. OCLC locates only six copies between two records. OCLC: 5372593 & 379055617. $475.

619. Vlaminck, [Maurice de]: **TOURNANT DANGEREUX**. Paris: Librairie Stock, Delamain et Boutelleu, 1930. Quarto. Original printed wrappers. Illustrated with six full-page original lithographs, as well as ornaments and letters by the author. Foxing at edges and a few places in text, wrapper lightly dusty, a few small nicks to wrappers and a short tear at top of lower joint, otherwise a very good copy.

First deluxe edition of the artist’s memoirs. From a total edition of 295 copies, this is one of 235 on vélin d’Arches. MONOD 11355. $350.


First edition of this translation/adaptation, with Huckel’s signed presentation inscription in the year of publication. $100.


First edition. One of a total edition of 650 copies printed at the Chiswick Press for British and American distribution. This copy is in the binding indicative of the American issue. $175.

622. [Walpole, Horace]: Lewis, Wilmarth S.: **THE FORLORN PRINTER BEING NOTES ON HORACE WALPOLE’S ALLEGED NEGLECT OF THOMAS KIRGATE.** Farmington, CT: Privately Printed, 1931. Small quarto. Cloth and boards. Frontis and facsimile. As characteristic of copies of this title, the spine is a bit faded, the edges a bit tanned, and the white boards a bit dust-smudged; still, a good, sound copy of one of the scarcest of the titles in the series.

First edition. One of fifty copies printed for private distribution, as Miscellaneous Antiquities Number Six. Lewis’s compliments card is laid in. $225.


First edition. One of one hundred copies printed for the author by Hawthorn House for private distribution as Number Twelve of the Miscellaneous Antiquities. By virtue of the limitation, uncommon. $150.

624. Walpole, Horace: **NOTES BY ... ON SEVERAL CHARACTERS OF SHAKESPEARE.** Farmington, CT.: Privately printed, 1950. Small quarto. Cloth and marbled boards, printed label. Foretips rubbed, errata slip laid in (and tanned at top), but a very good copy

Edited (and published) by W. S. Lewis, as Miscellaneous Antiquities 16. One of one hundred copies. One of the least common titles in the modern sequence of the series. $125.

First edition. An excellent association copy, inscribed by the author to Boswell editor and bibliographer, Fred Pottle: “To Fred Pottle, from Lefty Lewis 24 May 1951.” A personal account of a career of biblio-devotion to Walpoleana. $75.


627. Warner, Charles Dudley: **FASHIONS IN LITERATURE AND OTHER LITERARY AND SOCIAL ESSAYS & ADDRESSES.** New York: Dodd, Mead & Company, 1902. Green cloth, decorated in gilt, t.e.g., others untrimmed. Some soiling to cloth and top edge, endsheets a bit foxed, else very good and reasonably bright.


**Rare Triple Decker**

628. [Warren, John Byrne Leicester Warren, Lord de Tabley]: **HENCE THESE TEARS. A NOVEL.** London: Richard Bentley and Son, 1872. Three volumes. Original medium chocolate brown cloth, side panels intricately decorated in black, spines ruled and lettered in gilt. Errata in first volume. Early ink name in each volume (repeated in pencil), a tiny bit shaken, fore-tips and spine ends rubbed, some foxing early and late, rear inner hinge of volume one cracking a bit (but sound), rear inner hinge of volume two neatly mended; a good, sound set.

First edition. One of Lord de Tabley’s four very rare three-volume novels, two of them published pseudonymously, and one other besides this published anonymously: *Salvia Richmond* (1878). Neither of the anonymous works are recorded in NCBEL. Warren was a prolific poet as well, publishing a number of collections, including several under the pseudonyms ‘George F. Preston’ and ‘William Lancaster’. His earliest collection was a collaborative volume with a close Oxford friend, George Fortescue, whose accidental death in 1859 had a powerful influence on him. He wrote knowledgeably on numismatics, botany, and bookplates, but he temporarily abandoned poetry and drama after the absolute failure of *The Soldier’s Fortune* (1876). John Lane and Watts-Dunton encouraged him to publish a retrospective collection in 1893 and a new collection appeared in 1895, the year of his death. Sadleir had all four of his novels; Wolff had only *A Screw Loose*. OCLC/Worldcat locates three (or four) sets: UCLA, the British Library (two entries), and the Nat’l Library of Scotland. SADLEIR 3170. $2750.

An incomplete copy of this version of the “Revised Final Draft” of Rossen’s adaptation of Warren’s novel. Rossen also directed the multi award-winning November 1949 release, starring Broderick Crawford, John Ireland, Mercedes McCambridge, John Derek and many others. A special prefatory leaf notes that as of 19 November, the character name ‘Floyd Covington’ will be changed to ‘Floyd McEvoy.’ It is difficult to assess precisely how many leaves were not included in this copy sent to “Mr. Bernstein” according to the pencil note on the upper wrapper, but a copy of the “3rd Revised Final Shooting Script,” dated 1 March 1949, included a total of 140 leaves. Scripts for this film are surprisingly uncommon, and although the current example is hobbled, at best, a preliminary examination of early sequences shows it differs significantly from the final film. $350.

630. Warton, Thomas: **THE POETICAL WORKS OF ... TO WHICH ARE NOW ADDED INSCRIPTIONUM ROMANARUM DELECTUS, AND AN INAUGURAL SPEECH AS CAMDEN PROFESSOR OF HISTORY, NEVER BEFORE PUBLISHED....** Oxford: At the University Press, for W. Hanwell [et al], 1802. Two volumes. [8],clxii,150:[8],373pp. Octavo. Contemporary tree calf, spines ruled in gilt, gilt labels. Portrait. A bit of foxing early and late, narrow short scrape to one board, otherwise a handsome set.

Although denoted the Fifth edition, corrected, this is the first edition with the Memoir and notes by Richard Mant, and the added material noted above. NCBEL II:690. $275.

**First Book**


First edition of the author’s first book (albeit a brief one), preceding The Future of The American Negro by three years. Issued in the publishers’ “Gem Series.” The text and florid color illustrated borders mimic the popular conception of the style of an illuminated manuscript - the subject of the frontispiece is a scribe’s worktable with books, an inkwell, a pen and a leaf of manuscript. It all adds up to the inspirational gift-book format typical of its era, with the design undertaken in London and the chromolithography executed in Bavaria. An uncommon book, not represented or mentioned in a number of the notable catalogues / collections of authors’ first books. OCLC locates fifteen copies, and on those uncommon occasions when copies turn up in the wild, they are more often than not in problematic condition. $2500.

An attractive pocket edition: the second pagination sequence belongs to Hymns and Spiritual Songs, in Three Books which, although it has own full title and imprint (Printed and Sold by C. Corrall, 1817), is signed contiguously with the first work.  

$150.


A complete set of lobby cards for the 1965 MGM film adaptation of Waugh’s novel, based on a script by Terry Southern and Christopher Isherwood, and directed by Tony Richardson.  $125.

634. [Wellman, Frederick Creighton]: Scott, Cyril Kay [pseud]: SINBAD A ROMANCE. New York: Thomas Seltzer, 1923. Gilt blue cloth. Some spotting to spine and upper board, but internally a fine copy, in a bright, fresh dust jacket (no doubt supplied by an earlier owner) with a chip at the toe of the lower flap fold.

First edition. Inscribed by the author: “For Margaret Hale from her devoted admirer & friend C. Kay Scott New York City, May 25th, 1923.” A novel (perhaps a roman-a-clef?) of life among New York writers and artists, published as the author’s relationship with fellow novelist Evelyn Scott was plummeting down a difficult path.  

SMITH S-181.  $200.


First edition of Wellman’s novelization of the screenplay for the 1947 crime drama starring Ronald Colman, Edmond O’Brien, Signe Hasso, et al, under the direction of George Cukor. Colman won both the Golden Globe and an Oscar for Best Actor for his role. One of the least common books by the accomplished pulp fantasist and miscellaneous writer, and an excellent association copy, inscribed by Wellman to his friend, colleague, editor and publisher, genre author Karl Edward Wagner. He underlined Gordon’s and Kanin’s names on the title page, followed by “They needed me! Best to Karl, Manly.” Karl Edward Wagner published Wellman’s Worse Things Waiting (Carcosa Press, 1973) and Lonely Vigils (Carcosa Press, 1981), and edited some of his posthumous collections for other publishers. OCLC locates three copies: UNC, Chapel Hill; Brown, and JMU (Va).  $125.


First edition, trade issue, of this semi-Sherlockian pastiche, featuring Holmes Hamilton and John Watson and the Boy Scout Hound Patrol, published the same year as Wellman’s first clothbound book, Find My Killer. Inscribed by the author to his friend, colleague and future editor and publisher, genre author Karl Edward Wagner: “To Karl - once a boy scout from one who never was a boy scout + was a boy only long ago Manly.” Wagner published Wellman’s Worse Things Waiting (Carcosa Press, 1973) and Lonely Vigils (Carcosa Press, 1981), and edited some of his posthumous publications from other publishers. A portion of the edition (another printing?) bears the joint imprint of Nelson and the Junior Literary Guild. 

CURREY, p.514.  

$300.
637. Wellman, Manly Wade: THE BEASTS FROM BEYOND ... A COMPLETE BOOK-LENGTH NOVEL OF AMAZING ADVENTURE .... Manchester, UK: Sydney Pemberton / World Distributors, [1950]. 12mo. Pictorial wrappers. A bit rubbed and edgeworn, wrapper corners creased, otherwise very good or somewhat better.


638. Wellman, Manly Wade: DEVIL'S PLANET ... A NEW AND ORIGINAL NOVEL OF MARTIAN ADVENTURE. Manchester, UK: Sydney Pemberton / World Distributors, [1951]. 12mo. Pictorial wrappers. A bit rubbed and edgeworn, otherwise very good or somewhat better.


First edition of this mystery for younger readers by the accomplished pulp fantasist and miscellaneous writer. An excellent association copy, inscribed on the front free endsheet: “To My Dad -- again with admiration and affection from Manly Sept. 15, 1951.” Wellman’s father, Frederick Creighton Wellman (1873-1960), was an expert in tropical medicine and also wrote fiction under the better-known pseudonym Cyril Kay-Scott (see item 634 above) and the lesser known pseudonym, Richard Irving Carson. Although well represented in OCLC - almost 30 copies - this title is now somewhat uncommon in commerce. $150. Sold.


First edition of this mystery for younger readers by the accomplished pulp fantasist and miscellaneous writer. An excellent association copy, inscribed on the title: "To my dear & honored father - with affection and admiration - Manly." Wellman’s father, Frederick Creighton Wellman (1873-1960), was an expert in tropical medicine and also wrote fiction under the better-known pseudonym Cyril Kay-Scott (see item 634 above) and the lesser known pseudonym, Richard Irving Carson. $150.


First edition of this novel of speculative paleontology for younger readers by the accomplished pulp fantasist and miscellaneous writer. An excellent association copy, inscribed on the half-title: “To Dad -- with the same gratitude, admiration and affection from Manly.” Wellman’s father, Frederick Creighton Wellman (1873-1960), was an expert in tropical medicine, but also wrote fiction under the better-known pseudonym Cyril Kay-Scott (see item 634 above) and the lesser known pseudonym, Richard Irving Carson. $150.

First edition of this historical novel for younger readers by the accomplished pulp fantasist and miscellaneous writer. An excellent association copy, inscribed on the dedication page with the printed dedication to his fellow novelist brother Paul: “and to My Dad -- also a comradely inspiration Manly.” Wellman's father, Frederick Creighton Wellman (1873-1960), who was an expert in tropical medicine, also wrote fiction under the better known pseudonym Cyril Kay-Scott (see item 634 above) and the lesser known pseudonym, Richard Irving Carson. $150.


First edition of this work of Confederate history by the accomplished pulp fantasist, historian, and miscellaneous writer. An out-of-the-ordinary presentation copy, inscribed by Wellman to his friend, colleague and future editor and publisher, genre author Karl Edward Wagner: “Manly Wade Wellman to Karl Wagner - (valuable autographed book - SELL AT ONCE!!).” Beneath his inscription to Wagner, Wellman has drawn a Confederate Battle Flag, and written out the following: “We made our fight. We didn’t win, For God is on the side of those who have the most of guns and men. Of lead and Powder, food and clothes, Beat to the earth with smashing blows. Half blind with blood, half choked with dirt. Yet God up there in heaven knows How bad the Yankee side was hurt.” $175.

644. Wellman, Manly Wade: **TWICE IN TIME.** New York: Avalon Books / Thomas Bouregy and Company [1957]. Blue cloth, lettered in black. Near fine in near very good dust jacket with moderate edge wear and some water staining to the verso of the spine panel (externally visible chiefly in the lower right corner of the rear panel).


First edition of this substantial work of local history by the accomplished pulp fantasist and miscellaneous writer. An excellent association copy, inscribed by the author on the half-title: “To My Dad my local history indeed Manly.” $150.


First edition. An excellent association copy, inscribed by the author to his friend, colleague and future editor and publisher, genre author Karl Edward Wagner: “All the best to Karl Wagner, Just like the time before, and way before that -- Manly June 13 (!) 1972 / The truth of this book is on page 225.” Page ‘225’ is the recto of the rear free endsheet. It is numbered in ink by Wellman and inscribed: "No matter how many you write, the next one is always the toughest John the Wanderer." $275.


First edition, wrapperbound issue. Musical scores by Frances Wellman. An excellent association copy, inscribed by Wellman to his friend, colleague and future editor and publisher, genre author Karl Edward Wagner: “To the defiant rebel against all falsity, Karl E. Wagner.” Above the inscription, Wellman drew a Confederate Battle Flag with his name, along with Frances’s, in place of the stars. In the lower blank area of the title, he has embellished a drawing of a ragged C.S.A. soldier playing a guitar while seated, at rest. $85.

649. Wellman, Manly Wade: **ISLAND IN THE SKY.** New York: Avalon Books / Thomas Bouregy and Company [1961]. Blue cloth, lettered in black. Shallow tape offset at forecorners of front pastedown and free endsheet (the consequence of the publisher’s ill-advised packaging of their books in Plasti-Kleer jacket covers), otherwise about fine in price-clipped pictorial dust jacket (by Ed Emshwiller) with minor rubbing along the upper flap fold.

First edition. An excellent association copy, inscribed by the author to his friend, colleague and future editor and publisher, genre author Karl Edward Wagner: “All the best again to Karl Wagner, and if I’d known you wanted it, I’d have given you one -- from the Gentleman author, Manly Wade Wellman.” $125.


First printing in this format of a story by Wellman originally intended to be presented before the Wichita Bibliophiles 1936 meeting and was concurrently accepted for publication in Weird Tales. Copy #4 of fifty copies printed by Bill Jackson and Jim Stewart, with a linocut for the front wrapper prepared by the former. An excellent association copy, inscribed by the author: “Dear Karl - This is a rare edition, signed by the author - Sell at once! Manly Wade Hampton Wellman May 21, 1979.” The recipient, Karl Edward Wagner, published Wellman’s Worse Things Waiting (Carcosa Press, 1973) and Lonely Vigils (Carcosa Press, 1981), and edited some of his posthumous publications from other publishers. Recorded by Currey, but without specifics as to limitation, etc.

CURREY, p. 515. $125.

651. Wellman, Manly Wade: **WORSE THINGS WAITING.** Chapel Hill, NC: Carcosa, 1973. Large octavo. Cloth. Illustrations. Spine very slightly cocked, faint dusting to top edge, otherwise near fine in slightly darkened dust jacket with modest dust smudges to rear panel.

First edition. One of the copies for an original subscriber, with a bookplate signed by Wellman, and by the artist, Lee Brown Coye. The entire edition consisted of ca. 3000 copies. $125.

652. Wellman, Manly Wade: **THE OLD GODS WAKEN.** Garden City: Doubleday & Co., 1979. Publisher’s cloth boards. Some minute dust flecking to the top edge, otherwise fine in fine dust jacket (price intact, no remainder spray).


First edition of the second Silver John novel. An excellent association copy, inscribed by the author to his friend, colleague and future editor and publisher, genre author Karl Edward Wagner and his wife: “For Barbry and Karl, who have been up yonder and know some of the things that go on there - Admiringly, Manly Nov. 13, 1980.” $125.


First edition of this novel of “Silver John.” An excellent association copy, inscribed by the author to his friend, colleague, editor and publisher, genre author Karl Edward Wagner: “all best to Karl E. Wagner who mostly writes better from Manly Wade Wellman.” $225.


The editorial setting copy for this posthumously published collection, edited with an Introduction by Karl Edward Wagner. The copy for the stories consists largely of photocopies of the stories’ periodical publications, with editorial and production annotations throughout. Accompanied by a style sheet and a brief t.l.s. from an editor at Doubleday, 13 July 1987, forwarding the copy-edited manuscript to Wagner, requesting that all queries need to be reviewed and answered and the manuscript returned in 8 days. $450.


The master set of page proofs for this posthumously published collection, edited with an Introduction by Karl Edward Wagner. With a typed directive on the title leaf that three stories present in these proofs be omitted from the published book (“Arimetta,” “Where the Woodbine Twineth,” and “The Dakwa”). Accompanied by a copy of the bound page proofs (a few smudges to wrappers) in which the stories are still present, and a fine copy in dust jacket of the published book, from which the three stories have been omitted. $350.

658. Wells, H. G.: **LOVE AND MR. LEWISHAM.** London and New York: Harper & Bros., 1900. Red cloth, lettered in gilt, ruled in white. Spine a bit cocked, cloth a bit marked and soiled (mainly in the form of two faint splashmarks on upper board), front free endsheet excised and inscription on pastedown obscured by a plain paper paste-over, light foxing early and late and at edges; just a good, sound copy.

First British edition, preceded by serial publication in *The Weekly Times,* and a copyright printing for the U.S. The public U.S. edition eventually followed this edition by several months. On occasion this is described as “the author’s scarcest book; most copies were destroyed by fire at the binders.” Whatever the actual veracity (if any) of that assertion, it remains among the author’s half-dozen best novels, and one of his earliest ventures outside the scientific romance genre. $150.
659. Wells, H. G.: **THE OUTLINE OF HISTORY BEING A PLAIN HISTORY OF LIFE AND MANKIND.** London: George Newnes, [1919-20]. Twenty-four parts. Quarto. Pictorial wrappers. Wrappers of first part somewhat used, with chips and tears at corners of upper wrapper, the remainder very good or better. Enclosed in somewhat pedestrian, but sturdy, cloth slipcase and folding chemise.

First edition. The first appearance of this compendious attempt at a synthesis of world history, in twenty-four fortnightly parts. When finally issued in book form in 1920, the footnotes by Gilbert Murray, Ernest Barker and others were largely omitted.

WELLS 70(n). $450.

660. [Wells, H. G. (sourcework)]: Cross, Beverley, and Dorothy Kingsley [screenwriters]: [Collection of Twenty-nine Stills for:] **HALF A SIXPENCE.** [Los Angeles]: Paramount Film Service, 1967. Twenty-nine original 8 x 10” and 9.5 x 7.5” glossy stills, with captions. About fine.

A representative selection of stills produced for promotion of the U.S. release of this musical adaptation to the screen of Wells’s 1905 novel, **Kipps The Story Of A Gentle Soul**, with music and lyrics by David Heneker. The cast included Tommy Steele, Julia Foster and Cyril Ritchard, under the direction of George Sidney. Cross had earlier adapted the novel for the stage, and was nominated for two Tony Awards for that work.

$135.


An unspecified draft of this adaptation to the screen of Wells’s novel, **Kipps**. However, comparison with a preliminary draft, dated 1 August 1966, reveals little in the way of revision. Curiously, the adaptation is as a musical, with music and lyrics by David Heneker. The cast included Tommy Steele, Julia Foster and Cyril Ritchard, under the direction of George Sidney. Cross had earlier adapted the novel for the stage, and was nominated for two Tony Awards for that work.

$300.


First edition, trade issue. Essays by Albert Reese, Sinclair Hitchings and Paul Swenson, and a Foreword by Philip J. McNiff. With the artist’s signed presentation inscription, with a small drawing of a lighthouse, on the frontispiece.

$275.

663. Wescott, Glenway: **THE DREAM OF AUDUBON SCENARIO OF A BALLET IN THREE SCENES** [caption title]. [Np, nd]. 13 leaves. Quarto. Mimeographed typescript, printed on rectos only, stapled. Light use at edges, a bit of rust to the staple, but very good.

An unusual (to say the least) and fanciful work, placing considerable weight on the spurious allegation of Audubon having been the son of Louis XVI and Marie Antoinette (the subject of the third scene). Based on physical appearance, this production likely dates from the 1940s. Provenance: a small number of duplicate copies from the papers of Monroe Wheeler and Glenway Wescott.

$125.

An original publicity campaign pressbook for the 1940 RKO production based on an original script by Nathanael West, produced by Howard Benedict, directed by Leslie Goodwins, and starring Richard Dix, Wendy Barrie, Kent Taylor, et al. West is given prominent full credit for the screenplay on the pressbook and the publicity paper for the film -- status he by no means enjoyed for all of the films he scripted. The upper wrapper is a variant on the poster art for the film, with images of the lead players filling the bottom half of the sheet; the upper portion is filled with a spectacular image of a man wing-walking and making a leap to another plane, with the title emblazoned diagonally just below. A great example of a classic-style American film pressbook, with images of all the paper, a synopsis, and substantial text. WHITE, p.42 (ref). $450.

665. West, Nathanael, and Whitney Bolton [screenwriters]: [Original Studio One Sheet for:] THE SPIRIT OF CULVER. [Universal City]: Universal Pictures, 1939. Folio (41 x 27"; 104 x 69 cm). Original release color pictorial one sheet. A very good, bright example, with a minor break at the bottom cross-fold, minor creases along the fold-lines and around the edges of the poster, and a few tiny marginal nicks.

A highly pictorial one-sheet for one of West's major film credits (his first at Universal), based on a screenplay cowritten by West and Whitney Bolton (his sole screen credit), adapted from a story by George Green, Tom Buckingham and Clarence Marks first utilized for the 1932 William Wyler/Universal Tom Brown Of Culver. The March 1939 release was directed by Joseph Santley, and starred Jackie Cooper, Freddie Bartholomew, Andy Devine, et al. Publicity paper associated with the original releases of most of West's screen credits tends to be uncommon, particularly in agreeable condition, as here. A 1950 rerelease featured entirely different artwork. WHITE D22. $350.

666. [West, Nathanael (sourcework)]: Byrd, David [graphic artist]: [Original Studio One Sheet for:] THE DAY OF THE LOCUST. New York: Paramount Studios, 1974. Vintage one sheet (27 x 41"). Folded, as issued, a few minor creases, but near fine, with no signs of having been used.

The almost iconic one sheet by David Byrd for the 1974 film adaptation of West's novel, based on a screenplay by Waldo Salt, directed by John Schlesinger, and starring Donald Sutherland, Karen Black, Burgess Meredith, William Atherton, Geraldine Page, et al. $55.

667. Whitman, Walt: [Autograph Letter Card, Signed in Full]. Camden, NJ. 16 December 1884. Ca. thirty words, on one side only of 7.5 x 13.5 cm card, in ink. Paper residue on blank verso from earlier mounting, a few small scattered spots (pale ink spatters?) and some light tanning along one edge, otherwise very good.

Signed in full. To an unidentified "Dear Friend," a note of gratitude: “Please convey to the Marquis de Leuville my thanks for his beautiful book just received -- & to you also thanks for your kindness. Walt Whitman.” The initial letter in 'Leuville' has been altered (possibly from 'N') in a darker ink and heavier hand. William Redivivus Oliver de Lorncourt, Marquis de Leuville, published his collection Poems and Aelia from “Entre-Nous” in 1884, and that is most likely the book referenced. The Marquis was something of a character, a poet-adventurer and poseur, most widely remembered for his pursuit and attempted courting of the widow of Frank Leslie. His skill as a poet was minimal, but he utilized copies of his books as calling cards, so their (subsidized) editions were large. He spent time in the US as well as his native UK, and included in his circle of acquaintances a number of Americans, including Buffalo Bill and Joaquin Miller. His conveyance of one of his books to Whitman is appropriate. WHITMAN ARCHIVE (ONLINE) med.00761. $2850.

668. Whitman, Walt: [Autograph Postcard, Signed in Full]. Camden, New Jersey. “Saturday night Jan 14 '88," [1888]. One page, on verso of penny postcard (7.5 x 13 cm), ca. 30 words, in ink, addressed by Whitman on the verso. A few tiny smudges, but very good or better.
To Courtlandt Palmer, in New York City, declining an invitation to either attend or to speak, most likely at the 19th Century Club: “...My best respects & thanks to you, & to the Club - but I am disabled & cannot avail myself of the kind invitation. Walt Whitman.” Palmer (1843 - 1888) was a prominent free thinker who, in 1880, founded and was the first President of the 19th Century Club, a New York venue for free thought lectures and the exchange of progressive ideas. Sadly, he died quite young of peritonitis, in July of the year in which he received this communication from Whitman.

CORRESPONDENCE 1886-1889 #1650. $3500.

669. Whitman, Walt: [Autograph Postcard, Signed with Initials]. Camden [NJ]. “Sunday aftn July 7” [1889]. One page, on verso of penny postcard (7.5 x 13 cm), ca. 50 words, in ink, addressed by Whitman on the verso. Small spot on right edge, touching slightly a couple of letters, otherwise very good.

Addressed to [William] Sloane Kennedy, early on a staff writer for the Philadelphia American, a literary biographer for the DAB, and one of Whitman’s closest friends and caregivers in his later years. Whitman writes Kennedy, then in Belmont Mass: “Nothing very new or different - keep up - go out in the wheel chair - a bad spell the last week & now - (gradually declining) - a letter from Mrs O'C[onnor] Wash’n. She is gloomily, poorly left without means. The little dinner book is being put in type WW.” Ellen M. O’Connor and William D. O’Connor were close Washington friends of Whitman. William published a defense of Whitman (The Good Gray Poet: A Vindication), and prior to her marriage, Ellen was active in the anti-slavery and women’s rights movements and contributed to Liberator and other movement periodicals. William died shortly before Whitman wrote this letter, as implied by his report of her circumstances. The referenced “dinner book” was published as Camden's Compliment to Walt Whitman.

WHITMAN ARCHIVE (ONLINE) med.00880. $4750.


An acknowledgement of his receipt of royalties from his publisher, David McKay: “Received of David McKay ninth of October, Eighteen Hundred & Eighty Nine, Eighty Eight Dollars 56/100 as Royalty for my books, Walt Whitman.” After he bought out the business interests of Rees Welsh, David McKay was Whitman’s primary publisher through the end of his life and for years thereafter.

$6350.

671. Whitman, Walt: [Autograph Letter, Signed]. [Camden, NJ(?)]. [nd]. One page, in ink, hastily scrawled on recto of 10 x 18cm slightly irregularly trimmed oblong slip of orange-yellow paper. Three old vertical folds, strip of residue from former mat tape along extreme top edge verso, otherwise very good.

![Image of the note: Dear Mr. ...can do for us. Request - The pieces have not been published, but are to be included in the Te Deum, (the ...will be written, & the money paid) ...New Poetry. By Walt Whitman.](image-url)
Whitman writes “Dear M.P.,” forwarding manuscripts of poems [not present] for consideration for publication: “...This is the best I can do for yr request -- The pieces have not hitherto been publish'd [insertion: 'at all'] but are to be [insertion: 'finally'] included in the [insertion: 'vol. to come'] little & out (such 'out' as it may be probably small one) in ab’t three weeks or longer -- If Mr R can publish them before it will do & the proprieties conformed to - the price is $10.” Below the body of the letter, the following appears in underlined bold in Whitman’s hand: “New Poetry by Walt Whitman.” Attempts to call up this letter in the database of the online Whitman Archive using several search criteria have been unproductive. Accompanied by a gravure reproduction of one of the Sarony portrait photos of Whitman, with which it was formerly framed. $5750.

672. [Whitman, Walt]: GOOD-BYE MY FANCY 2D ANNEX TO LEAVES OF GRASS. Philadelphia: David McKay, 1891. Maroon cloth, stamped in gilt, t.e.g. Portrait. Laid in bookplate formerly on pastedown, crown of spine frayed and worn, top extremities sunned, but a good copy.

First edition, Myerson’s binding A (with style 1 of the frontis, without caption) of three main binding states, at least one of which was executed as late as 1896, accounting for the total of one thousand copies. BAL adds unbound sheets and a variation in the dimensions of the spine stamping as two additional binding variants.

BAL 21440. MYERSON a13. $350.


First printing in this format, as the first of Random House’s “New Fine Book Series.” Designed and illustrated by Vojtech Preissig. One of 390 numbered copies printed on handmade paper at the State Printing Office in Prague, and signed by Preissig.

MYERSON H61. $350.


Edited by John and Rosalind Randle. One of 850 copies bound thus, from a total edition of 960 copies printed on Somerville Laid and Zerkall Halbmatt papers. The substantial, informative and beautiful annual devoted to the arts of letterpress printing and illustration. Among the contributors to this number are Simon Lawrence (on TEL), Cleverdon, Dreyfus (a fascinating article on French Resistance printing), Skelton, Sebastian Carter, Ritchie, Crutchley, Gerry, Cave, Carrington, et al.

$250.


Edited by John and Rosalind Randle. One of 800 copies bound thus, from a total edition of 900 copies printed on Somerville Laid and Zerkall Halbmatt papers. Among the contributors to this number are Crutchley, Gerry, Brett, Ritchie, Ryder (on Mozley’s unpublished illustrations for Ulysses), McLean and many others. Includes a substantial gathering of tipped-in Chinese decorated papers.

$250.

Edited by John and Rosalind Randle. One of 720 copies bound thus, from a total edition of 800 copies printed on Somerville Laid and other papers. The substantial, informative and beautiful annual devoted to the arts of letterpress printing and illustration. Among the impressive roster of contributors are Caine, Cave, Kelly, S. Carter, Alderson and many others. $150.


Edited by John and Rosalind Randle. One of 680 copies bound thus, from a total edition of 760 copies printed on Somerville Laid and other papers. Among the contributors to this number are are Schanilac, S. Carter, Barker, Cave, McLean, Kelly, and many others. $150.

678. [Whittington Press]: MATRIX [wrapper subtitle: A REVIEW FOR PRINTERS & BIBLIOPHILES]. Whole Number 27. [Risbury]: Whittington Press, Winter 2007. Quarto. Printed wrapper over decorated stiff covers. Heavily illustrated, including plates, inserts and folding plates. Fine, with prospectus for next number laid in, and a thank you card to subscribers for their patience in the delay of the publication of the current issue.

Edited by John and Rosalind Randle. One of 680 copies bound thus, from a total edition of 750 copies printed on Somerville Laid and Zerkall mould-made, Ingres, Silurian and Halbmatt, Hahmemühle Bugra-Bütten, and G.F. Smith Naturals papers. Among the contributors to this number are Michael Richey, Gaylord Schanilec, Amanda Degener, Bridget O’Malley, Abigail Rorer, John Smith, Geri Waddington, James Clough, John Randle, and Enrico Tallone, et al. $250.


Edited by John and Rosalind Randle. One of 655 copies bound thus, from a total edition of 725 copies printed on Somerville Laid and Zerkall mould-made papers. Among the contributors to this number are John Craig, Russell Maret, Mike O’Connor, George Ramsden, James Fergusson, Richard Russell, Gaylord Schanilec, Anne Ullman, Simon Lawrence, Peter King, Sean Hawkins, James Clough, Robert Elwall, and Catherine Dixon, et al. $225.


First edition in book form. Introduction by Stanley Kunitz. Copy #2 of 100 numbered copies, signed by Wilbur and Kunitz. There were twenty copies reserved for the principals. Published on behalf of the Society by William Drenttel. $150.

681. Wilcox, Ella Wheeler: [Original Autograph Manuscript Poem (‘Your Wish’), Signed]. [Np]. [nd.] Eleven lines, in ink, on 115 x 140mm sheet, trimmed at corners, affixed to verso of 185 x 246 mm. mounted photograph, with printed and manuscript captions. A couple of scuffs to face of image, some smudges and spotting to verso, (with two later pasted on George Washington clippings) and tab residue from having been mounted along one edge. Good.

A probable fair copy draft of the poem eventually published in book form in 1916, as “Wishes.” The photograph, which bears a printed caption “A Cool Retreat,” bears a manuscript date 1884, and the notation, “Lake Bank (indecipherable) Milwaukee.” As Wilcox was in Madison until her marriage in 1884, the location (a beach with pavilions, benches, etc., no doubt on Lake Michigan) was possibly meaningful for the popular inspirational poet and New Thought advocate. $250.

First printing in booklet form of Wilde’s letter about the Warder Martin case, first published in The Daily Chronicle on 28 May 1897 - Martin had been dismissed as warder at Reading Prison for having shown kindness and giving food to a hungry child prisoner. The publisher included a prefatory note to this printing of the text, seeking relief and assistance for Martin, who was at that time still unemployed. The text was later reprinted with similar documents in De Profundis.

MASON/MILLARD 26. $750.


One of 550 numbered copies. The limitation page bears a facsimile of Wilde’s signature. One of the several early U.S. printings, virtually all unauthorized. The first U.S. edition was published by Benjamin Tucker in 1899. $100.

684. Wilke, Ulfert (1907 - 1987): ONE, TWO AND MORE. Kyoto: The Artist, 1960. Folio (20 x 15”; 51 x 38 cm). Loose sheets, laid into box (upper lid silk over boards with pictorial onlay, lower lid Japanese paper over boards). With laid in corrugated cover board with string tie and paper label. A bit of foxing to the upper lid, slight tan offsetting from box to facing leaves, otherwise very good or better.

First edition. One of 400 copies, signed with initials and dated by the artist on the paper label affixed to the cover board. Collotype printings of 23 sumi paintings by Wilke, accompanied by an introductory note by the artist, and statements by Teruo Ueno, Shiryu Morita and Hidetaka Ohno. $175.


First edition. Introduction by Joanna Russ. This copy has been signed by six of the contributors on the table of contents: Kit Reed, Kate Wilhelm, Lisa Tuttle, Carol Emshwiller, Ursula K. LeGuin, and Vonda McIntyre. $75.


CRANDALL A24.1.b. $75.


First trade edition, clothbound issue (1931 copies bound thus), preceded by a Dramatists Play Service edition.

CRANDALL A50.2.a. HARRISON, NEWTH & CANDIDO, p.110. $75.
689. Williamson, Henry: **TARKA THE OTTER. HIS JOYFUL WATER-LIFE & DEATH IN THE COUNTRY OF THE TWO RIVERS ... WITH AN INTRODUCTION BY THE HON. SIR JOHN FORTESCUE K.C.V.O.** London & New York: G. P. Putnam’s, 1927. Large octavo. Polished buckram backed cloth, t.e.g., others untrimmed, gilt leather label. A couple small rubs to label, minor foxing to endsheets and a bit of the usual offsetting from the endleaves to the facing prelims and terminal leaves, trace of sunning to lower board, otherwise about fine.

First edition, public issue, of the author’s *tour de force* of nature writing. The entire first edition consisted of 1100 copies printed at the Chiswick Press, of which 100 were printed on hand-made paper, specially bound, and sold by the author as a “Subscriber’s Edition.” This is one of the 1000 copies printed at the same time on machine made paper, bearing the Putnam’s imprint. This work was much admired by T. E. Lawrence, and was the recipient of the Hawthornden Prize for its year. $450.


First edition, limited issue (preceding the trade edition). Illustrated throughout with over 100 linocuts by William Kermode. One of 350 numbered copies, specially printed and bound, and signed by the author and artist. A key work of illustrated Great War fiction. $300.


A visually impressive pressbook promoting Willingham’s own adaptation to the screen of his first novel and its play adaptation. Jack Garfein directed Ben Gazzara, Julie Wilson, George Peppard, et al. The ad campaign features special editions of the book, and producer Sam Spiegel’s earlier *On the Waterfront* affords the opportunity for comparisons between Gazzara and Brando. After this auspicious start, Willingham’s screen writing career went on, of course, to a succession of considerable triumphs. $100.

693. Willingham, Calder [sourcework & screenwriter]: **RAMBLING ROSE A SCREENPLAY BY ....** Los Angeles: Carolco Pictures, 16 July 1990. [1],152 leaves plus lettered inserts. Quarto. Photomechanically reproduced typescript, printed on rectos only. Bradbound in production company wrappers. Title neatly lettered on spine, some rubbing and surface scratches to wrappers, otherwise very good or better.

A preproduction draft of this adaptation by Willingham of his 1972 novel. The September 1991 release was directed by Martha Coolidge, and starred Laura Dern, Robert Duvall, Diane Ladd, et al. $125.


First edition. One of an unknown number of copies specially bound, this being copy #126. Here presented in chronological order, but the basis for the section of “Familiar Quotations” in the 1950 Wilson catalogue, where the sequence is alphabetical. $50.

Wilson writes the legendary bookseller, then at 3 West 46th St, New York: “Dear Mr Abramson: Yes, please get me the Kirkland book ... Thank you for your very efficient work in looking up all these things. Sincerely, Edmund Wilson.” $115.


First separate edition, from the Proceedings of the Royal Agricultural Society of Lyon, of Terme’s paper delivered at the 4 January 1822 meeting. It was claimed that the Gervais condenser recovered a significant amount of distillate otherwise lost in other modes. OCLC locates 5 copies under a record with a transposition error in pagination, and two with the proper collation under separate records. OCLC: 5540823. $75.


First edition of this monograph on innovations in winemaking by the Italian entomologist whose work exerted a major influence on Pasteur. “By his demonstration of the parasitic nature of the muscardine disease of silkworms. Bassi is regarded as the founder of the doctrine of pathogenic micro-organisms” - G&M. This work saw new editions in 1825 and 1834. OCLC locates one copy of the 2nd edition (Unv, of Illinois) and one copy of an 1834 edition (NYPL). This first edition is not located in OCLC. G&M 2532 (ref). $475.

698. [Wine]: Chaptal, [Jean-Antoine], Le Comte: L’ART DE FAIRE LE VIN. Paris: L. Bouchard-Huzard, 1839. xv,[1],384pp. plus two folding plates bound at end. Contemporary half calf and marbled boards. Extremities rubbed, foxing and occasional spots throughout, but a good copy, with the half-title bound in. With the pencil ownership signature and scattered marginal annotations of a member of the Du Vivier family.

Denoted the “troisiéme édition,” but in fact the fourth edition, to which have been added descriptions of winemaking equipment by M. L. De Valcourt. Chaptal was one among the generation of French scientists and chemists, including Lavoisier and Gay-Lussac, who left a considerable mark on both theoretical sciences and on their practical applications. The first edition of this work appeared in 1801, with new editions in 1807 and 1819, and his practice of adding sugar to increase the final alcohol content of wines came to be known as ‘chaptalization’. His books were translated early on for English readers: see Gabler G15550, G15560, and G15570. $175.


OCLC/Worldcat locates four printed copies in this separate format. In its collective format it appeared in the *Conservateur*, published the same year in the “Collection A. Carême.” OCLC: 25076049.

$100.


First separate issue, as an author’s offprint, printed by Madame Bouchard-Houzard. “Bouchardat is often credited as the founder of diabetology, and was a major figure involving dietetic therapy for treatment of diabetes prior to the advent of insulin therapy” - Wikipedia. $125.


First edition of “the earliest California imprint devoted solely to wine making as distinct from vine growing ... [It] is a detailed manual for California winemakers based largely on methods used in France ...” - Gabler. The author, an attorney by profession, maintained the La Questa Vineyard in San Mateo County. Haraszthy praised this work as “about the best book on viticulture that has been written for many a year.” With the 1893 pencil ownership signature, on the front free endsheet, of a member of the DuVivier family, principals of the prominent New York wine and liquor merchants, DuVivier & Co. There are a few scattered pencil marginal annotations and comments, in a small hand and largely in the first half of the text.


702. [Wine]: *CATALOGUE DE L’EXPOSITION DES VINS NOUVEAUX DE LA GIRONDE TENUE LES 3, 4 ET 5 DECEMBRE 1888 ... 2e ANNÉE*. Bordeaux: Feret et Fils, 1888. [8],40,16,[8]pp. Octavo. Extracted from bound pamphlet volume. Printed wrapper. Illustrated adverts. Modest tanning to wrapper, with a few small spots to upper panel, residue on spine from former binding, some pencil ticks in catalogue, otherwise very good.

2e Édition. The very scarce exhibition catalogue for the year, under the auspices of the Société d’Agriculture de la Gironde. Accompanied by a 16pp. catalogue of the publications re: viticulture and brewing available through Feret and Sons. Unrecorded in OCLC. $75.
703. [Wine]: CATALOGUE DE L’EXPOSITION DES VINS NOUVEAUX DE LA GIRONDE
TENUE LES 7, 8 ET 9 DECEMBRE 1889 ... 3e ANNÉE. Bordeaux: Feret et Fils, 1889.
adverts. Tanning to wrapper, residue on spine from former binding, otherwise very good.

First edition. The very scarce exhibition catalogue for the year, under the auspices of the
Société d’Agriculture de la Gironde. Accompanied by a 16pp. catalogue of the publications
re: viticulture and brewing available through Feret and Sons. Unrecorded in OCLC. $75.

704. [Wine - Publications]: BIBLIOGRAPHIE VITICOLE, VINCÔLE ET AGRICOLE EXTRAITÉE
DE CATALOGUE DE L’EXPOSITION DES VINS NOUVEAUX DE LA GIRONDE TENUE LES
7, 8 ET 9 DECEMBRE 1889 ... 3e ANNÉE [wrapper title]. Bordeaux: Feret et Fils, 1889.
adverts. Tanning to wrapper, residue on spine from former binding, otherwise very good.

First edition. The catalogue of books and pamphlets available from Feret & Sons re: wine-
making, viticulture and agriculture, here presented as a separate from the very scarce exhi-
bition catalogue for the year. The exhibition was mounted under the auspices of the Société
d’Agriculture de la Gironde. $45.

705. [Wolfe, Tom (source work)]: Cristofer, Michael [screenwriter]: BONFIRE OF THE VAN-
ITIES SCREENPLAY BY ... BASED ON THE BOOK BY TOM WOLFE. Burbank: Warner Bros.
Inc., 2 April 1990. [1],138,[1] leaves. Quarto. Photomechanically reproduced, studio gener-
ated typescript, printed on rectos only of salmon stock. Punched and secured with brads.
Modest creasing at corners and light use, ink name (see below) and script number (#23) on
title leaf, two small tape mends around upper brad of top leaf, otherwise a very good copy.

Denoted the “Third Draft” of this critically controversial adaptation to the screen of Wolfe’s
novel. This copy bears the ownership signature of a party credited with the set decoration.
The December 1990 release was directed by Brian De Palma, and starred Tom Hanks,
Melanie Griffith, Bruce Willis, Morgan Freeman, et al. The difficult adaptation and production
are treated in detail in The Devil’s Candy The Anatomy of a Hollywood Fiasco (revised,
2002) by Julie Salamon. $225.

706. [Woolrich, Cornell (sourcework)]: [Original Color Studio Lobby Card for:] BLACK ANGEL.
[Universal City]: Universal Pictures, 1946. Original 11 x 14 color studio lobby card. Some
small surface flecks to image and margin, chiefly toward the left side, tack holes in margins
from display, creased snag and short tear at lower edge of margin mended on verso; just
a good example.

A characteristic lobby card (#3 in the sequence) for a noir classic, adapted from Woolrich’s
1943 novel, based on a screenplay by journeyman screenwriter Roy Chanslor, directed by
Roy W. Neill, and starring Dan Duryea, June Vincent and Peter Lorre. $125.

707. [Woolrich, Cornell (sourcework)]: [Original Color Studio Lobby Card for:] THE CHASE.
[Los Angeles]: Universal Artists, 1946. Original 11 x 14” color studio lobby card. Some minor
darkening to margins, two pinholes to top center margin, but a very good copy.

A suitably sinister pictorial studio lobby card (#3 from the sequence) for this screen adaptation
of Cornell Woolrich’s 1944 novel, The Black Path of Fear, based on a screenplay by Philip
Yordan, and directed by Arthur Ripley. Robert Cummings, Michele Morgan, Steve Cochran,
and Peter Lorre starred in this nightmarish film of a shell-shocked veteran whose good turn
leads to jeopardy and confrontation. $100.

708. [Woolrich, Cornell (writing as “William Irish” - sourcework)]: Fisher, Steve [screenwriter]:
[Original Australian Lithographed Daybill for:] I WOULDN’T BE IN YOUR SHOES. [Sydney]:
Monogram Pictures, [1948]. Brilliant color lithographed daybill poster (13 1/4 x 30”; 34 x
76cm). Folded, as issued, a couple small chips at blank edges, one short, closed tear, faint
splashmark visible in left margin on recto, some more and larger splashmarks and pencil
A striking daybill poster for the Australian release of Fisher’s adaptation to film of Woolrich’s 1943 short story (referred to on the poster as a novel), directed by William Nigh, and starring Don Castle, Elyse Know, Regis Toomey, et al. The brilliant stone lithography is by W. E. Smith of Sydney. Fragile and uncommon. $125.

709. [World’s Fair - New York 1940]: CONTENTS - TWO PAPER TOWELS - ONE CENT THE WORLD’S FAIR OF 1940 IN NEW YORK ... [wrapper (literally!) title]. [Np]: Soft-Tuff Scot Tissue Towels, 1940. Oblong quarto (11 x 28cm). Two unused paper towels, enclosed in glassine sleeve, printed in orange and blue. Glassine slightly tanned, otherwise about fine. A memento of the last year of the 1939-1940 World’s Fair (uncommon, one presumes, but only if attendees needed to use them, rather than preserve them), decorated with the Trylon and Perisphere. $15.


711. [World War I Poetry]: Kipling, Rudyard: SONGS OF THE SEA ... ILLUSTRATED BY DONALD MAXWELL. London: Macmillan and Co., 1927. Quarto. Parchment and boards, t.e.g. Color plates and monochrome text illustrations. Foretips bumped, endsheets show usual slight offsetting and a few small spots, binding very slightly tanned and soiled; about very good, though without dust jacket or slipcase. First edition, limited issue for the UK. One of 500 copies printed on large paper, specially bound, and signed by the author. REILLY (WWI), p.190. RICHARDS a369. STEWART 527n. $325.


713. Wright, Frank Lloyd: DRAWINGS FOR A LIVING ARCHITECTURE. New York: Published for the Bear Run Foundation Inc. and the Edgar J. Kaufmann Charitable Foundation by Horizon Press, 1959. Oblong large quarto. Gilt brown cloth, faux pastepaper endsheets. Plates, drawings and other illustrations. Expansive gift inscription on blank recto of second prelim, otherwise very good or better, in good, moderately chipped and soiled dust jacket. First edition of this massive and important collection, one of the most significant of Wright’s late publications, spanning his career from 1885 to date. Includes introductory essays by Giuseppe Samona and A. Hyatt Mayor. SWEENEY 1264. $400.

714. Wyman, Lillie Buffum Chace: AMERICAN CHIVALRY. Boston: W.B. Clarke Co., 1913. [4],148pp,plus inserted portraits and facsimiles. Gilt lettered navy-blue cloth. Some sizing speckling to upper cover, most noticeably at the lower fore-corner, otherwise a very good copy. First edition of this collection of memoirs and informal biographical treatments of prominent reformers and abolitionists, by the daughter of one among them, and widow of another. Subjects include Wendell Phillips, Elizabeth Chase, Sojourner Truth, John Crawford Wyman,
et al., and facsimile letters from some of the subjects are included. Affixed to the front free endsheet is a compliments card from the author (“Mrs. John C. Wyman”) and to the pastedown an autograph envelope from the author to Rev. Joseph H. Twichell, the Hartford clergyman, reformer, friend of Mark Twain and other literati, who figures occasionally in the text. Enclosed is a two-page autograph letter, in pencil on two leaves, 19 August 1913, postmarked Newton Mass, from the author, concerning her personal situation and the difficulty of writing the section about her late husband, John Wyman. A portion of the top blank margin of the first leaf of the letter is torn away, not affecting the text. $250.


Fifth British edition, with a revised bibliographical note (only). Yeats’s 1901 prefatory note is reprinted and the text is unaltered. The Gyles binding decorations, which was to be gradually sacrificed for reasons of economy in coming years, are here still in full implementation.

WADE 20. $250.

716. Yeats, William Butler: FOUR PLAYS FOR DANCERS. London: Macmillan & Company, 1921. Cloth and grey boards stamped in black after a design by T. Sturge Moore. Lower board shows some offset browning, a few small nicks toward crown of spine, slight rippling of the paper over the boards along the lower edges; a good, sound copy, without dust jacket.

First UK edition, with a frontis and plates by Edmund Dulac. One of 1500 copies printed. With the large bookplate on the front pastedown of “Shakespeare and Company / Sylvia Beach / Paris,” beneath the image of Shakespeare. On the rear pastedown appears the small booklabel: “Shakespeare and Company’ [/] Sylvia Beach [/] 12, rue de l’Odéon [/] Paris-Vle.” An excellent passive association copy.

WADE 129. $385.


First edition. Publisher’s review slip laid in. Designed by A.R. Tommasini. The poet / scholar’s first major study of Yeats, among his earliest publications, if not his first clothbound book.

WADE, p.461. $60.


First edition, deluxe issue. One of fifty numbered copies, specially bound, and signed by the author. A scarce issue; an early Sparrow.

MORROW & COONEY 19C. $150.